

# THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

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{ WITH 11 SUPPLEMENTARY PAGES,  
INCLUDING 3 COLOR PLATES.



"AT THE CLUB." FAC-SIMILE OF THE ETCHING BY ANDERS L. ZORN FROM HIS PAINTING AT THE WORLD'S FAIR.

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## THE ART AMATEUR'S CIRCULATION.

With the present issue of the magazine, the following will have been published for twelve months consecutively without eliciting any response whatever. It will not appear again. The challenge, however, will remain open to any publisher who will undertake to disprove the claim of The Art Amateur to the largest bona-fide paid circulation of any periodical of its class in the world:

The publisher is prepared to prove this claim (so far as art periodicals printed in the United States are concerned) by leaving it to the decision of representatives of the three American book publishers: J. B. Lippincott Company, D. Appleton & Co. and Houghton, Mifflin & Co. He is equally willing that the Committee of Inquiry shall consist of the business managers of the three leading New York magazines—"Harper's," "The Century" and "Scribner's," or of representatives of the three New York dry-goods firms: Arnold, Constable & Co., Jaa. McCreery & Co. and B. Altman & Co.

These gentlemen (or whoever else may be chosen to form the Committee) shall have free access to bills for paper and printing, subscription books, monthly payments of the American News Co. and Post-office mailing vouchers, and any and every other means shall be afforded the Committee that may be required for a thorough and impartial investigation covering the period of a full year up to date.

If the publisher of The Art Amateur does not succeed in establishing its claim to the largest bona-fide paid circulation of any periodical of its class, he agrees to forfeit the sum of \$50, to be given as a prize to the most efficient pupil of the Art Students' League, or of any other art school that may be designated; or he will contribute \$50 to any charitable or benevolent fund related to art or journalism in New York; it being understood that each contestant shall agree to the same forfeit.

NEW YORK, June 1, 1892.

## MY NOTE BOOK.

*Leonardo.*—Are these things spoken or do I but dream?

*Don John.*—Sir, they are spoken, and these things are true.

—*Much Ado About Nothing.*



THE opinion has often been expressed in these columns that the public exhibition of mere copies of the nude, whether by an artist or only a student, is against good taste. Except for purposes of study, the representation of the undraped figure cannot be acceptable unless idealized. However useful the work in the life class may be—and doubtless it is necessary to the proper training of the artist—it is not the thing to be displayed for the criticism of a gaping crowd. As for the poor, narrow-chested, bow-legged creatures of both sexes who too often represent the regulation school model, these can only repel, or provoke a smile by their travesties of the human form divine. I think, therefore, that Dr. Selim H. Peabody, the able chief of the department of The Liberal Arts at The World's Fair, was justified in ordering down from the walls the Pennsylvania Academy students' drawings from the nude. Placed in a portfolio, to be shown to teachers and other persons who might be benefited by an inspection of them, they might form a useful part of the exhibit of the school.

It was to have been expected that The World's Fair would introduce to us painters unrepresented in the stereotyped list of names on the books of the dealers, and those who note the movements in the art world abroad and the birth of new stars in its firmament will not be surprised to find in Chicago examples of the brush of Mr. Anders L. Zorn. Although only thirty-three years old, he is recognized as a painter and etcher of distinctly original talent. His "Interior of a Brewery in Stockholm," lent by Mr. Potter Palmer, is among the masterpieces of the Loan Collection. His "Interior of an Omnibus" has been bought by Mrs. John Gardner, of Boston, and his "Wood-Study" and "Sunset," also at The World's Fair, are to go into Mr. Yerkes's gallery. The frontispiece, this month, shows us his powerful qualities as a draughtsman and his free, sweeping movement in technique, which is as characteristic of his painting as of his etching, of which latter this is almost a perfect fac-simile, for he scorns the adventitious aids of retoussage. His facile use of the pen in drawing may be judged from the spirited portrait sketch of Mr. MacMonnies, which, young illustrators may be interested to learn, was dashed off in the course of conversation, without anything of the formality of a sitting. This, by the way, is the first likeness that has been published of the sculptor of the great fountain at The World's Fair, who always declines to furnish his photograph for publication purposes. Mr. Zorn has been fortunate, too, in giving us a capital suggestion of the agreeable features of Miss Sarah Hallowell. Of his more serious work in line, one may find at Keppell's a portfolio full of wondrous etchings, most notable of all of which is one, from life, of Renan, done only a few months before the death of the great scholar. It is marvellously executed.

A REVIVAL of the controversy about the discredited Cesnola collections at the Metropolitan Museum of Art has come about through the arrival in New York of Dr. Max Ohnefalsch Richter, a German archaeologist and author of a most scholarly book on excavations in Cyprus. At Chickering Hall, in his recent lectures illustrated by magic-lantern views, he confirms what has always been claimed in these columns, that the alleged treasure Temple of Curium (where Cesnola claims that he found certain objects collected probably from many different fields) was a pure invention. The Doctor, with witnesses, visited the ground where the alleged find took place, and their searching investigation and inquiries could allow of no other conclusion. The story was concocted probably out of pure vanity, so as to startle the scientific world with a great find like Schliemann's at Troy. But to startle the scientific world, one must, in the first place, be somewhat scientific, and the mere accident of making discoveries while American Consul at Cyprus—whither, it is understood, he was sent through political influence to save him from disagreeable complications at home—could not ensure for him the knowledge of an archaeologist or the training of a professional excavator. He knew nothing but that he had stumbled upon "a good thing," and he "worked it" as he might have worked a bounty-commission business or any other money-making enterprise. His complete ignorance at this stage of his explorations, when he could not have even dreamed what he was to do eventually with the baskets of fragments (related or unrelated, as happened to be the case) brought to his door by the peasants of Cyprus, might be cited in palliation of his incredible story that he had discovered them in a temple dedicated to Aphrodite. Dr. Richter confirms the opinion of other archaeologists that the "collection" probably came from the excavation of two separate sanctuaries which were dedicated to Apollo in connection with Hercules.

OUR brand-new American Consul could hardly be expected to know that; but he could have refrained from carving that notorious mirror into the side of one of the female statuettes he came across, so as to make the figure pass for an Aphrodite—who, by the way, he has probably been told since was not that kind of a Venus at all. It is well that Dr. Richter delivered his lectures on his own and Cesnola's work in Cyprus, although he may not have added much to our previous stock of knowledge about the jumbled but otherwise valuable collection at the Metropolitan Museum of Art. It is not likely that he has converted any of the Cesnola partisans: they protected themselves from such a contingency by staying away from Chickering Hall, consistently with their policy hitherto of protecting themselves by protecting their Director, for whose continued incumbency they are responsible. Doubtless one of these days, when perhaps the present generation shall have passed away and there will be no further motive for concealing the truth from the public, an honest investigation will be made to determine the value of the Cesnola collection in its present shape. Children may wonder then how their sires could have been so cruel and cowardly as to have helped an ignorant upstart to crush out the life and honorable ambition of his scholarly antagonist. As I write, alas! I hear that Mr. Feuardent lies, at a hospital, on a bed of sickness from which he may never rise. There is a well-known verse in the Psalms which reads: "I have been young, and now am old; yet have I not seen the righteous forsaken, nor his seed begging bread." This, of course, tells only the result of the personal experience of the writer. Yet can it be, I wonder, that in the old patriarchal days men were more just than in this boasted "era of civilization"?

IT cannot be said that the close of the art season in New York has seen any improvement in the relations between the National Academy of Design and the Society of American Artists. When the elder organization bestowed its N.A. and A.N.A. degrees upon the president of the younger, and many of his followers, it was predicted that the millennium was indeed at hand, and that the lion would lie down with the lamb and peace would reign throughout all the land of paint and varnish. But the old Academicians claim that if the first part of the prophecy is to be fulfilled, the lamb will repose inside the lion. To drop the metaphor, it is claimed that there is a plot on the part of the "Society" members to swallow the "Academy" and run it to please themselves. They say that the hope of the "Society," which is burdened with debt, is to annex the

Academy's property, which is valued at the handsome sum of \$600,000. The result is a violent reaction against further relations with the younger organization. At the recent election of Academicians and Associates, the names of Mr. Tarbell and Mr. Benson were rejected. Mr. Blum, who was believed to be free from entangling alliances, was duly enrolled among the immortals. This concession was but a tiny sop in a prodigious quantity of sack. Mr. Wood was re-elected President, and Mr. Robbins was chosen for Vice-President in place of Mr. F. D. Millet, who declined re-election for that office, although it was said that he would have accepted the position of President. The Academy has received a set-back, from which it will be difficult to recover.

BUT the election discord was not confined to the deliberations of the Academy. At the Society of American Artists there was a stormy time in the election of new members. Miss Cecelia Beaux (pronounced "Boze") got in only through the most strenuous efforts on the part of Mr. Chase. She certainly is worthy of membership. It is odd though that the Society, which has usually rejected her pictures for its own exhibitions, should elect her to membership because of the excellence of her work at the Academy.

THE colored frontispiece of "The World's Fair Number" of Scribner's Magazine must have pleased almost everybody, as indeed must the entire contents of this beautiful issue, which is the best that has yet appeared. The plate reproduces a dainty pastel sketch of a Japanese maiden by Mr. Robert Blum. "Drawn on the stone" is printed below the picture. That sounds less common than "chromo" or "chromo-lithograph." But a chromo-lithograph it is, and nothing else. It is important to tell the public this, so as to wean them from an unreasonable prejudice.

IT is well to confess to myself, perhaps, that one reason why I find it pleasant to dwell upon this charming print is that its appearance in Scribner's is gratifying to my self-esteem. The Art Amateur, I need hardly say, was not the first publication in America to publish chromo-lithographs, but it was the first to give artistic prints of the sort—facsimiles in color of original work by artists of reputation. In the face of much prejudice from most respectable sources, I have always considered chromo-lithography an admirable process for such reproductions, and that, other things being equal, success largely depended on the measure of artistic supervision that could be given to the work in hand. It is pleasant, therefore, to find Scribner's Magazine employing one of its best artists to superintend for it such work. It is much easier now, though, to find the facilities for carrying it into effect than it was when I began my experiments in this way, about six years ago, with a very simply treated portrait study (of Miss Charlotte Adams) by Mr. J. Carroll Beckwith. Mr. Beckwith was sceptical at first, but he soon became much interested. He wrote:

"It gives me sincere pleasure to assure you of my satisfaction with the reproduction you have made of my 'Head.' The result is better than I imagined could be produced in this country, and I extend to you my hearty congratulations."

THE next reproduction was a "Breton Peasant," from the painting by Mr. Henry Mosler. This was even more successful than the other. It delighted Mr. Mosler, who, although a prosperous painter, decorated with the Legion of Honor and represented by a picture in The Luxembourg, was once himself a lithographer's draughtsman. He wrote to me as follows:

"Congratulate you most sincerely on the successful result. The technique in this reproduction is so well defined—really giving a fac-simile of the handling of the brush—that the student can see exactly how to proceed in painting from nature a character study of this kind."

THE lithographic draughtsman had to be taught especially that even as "Nature abhors a vacuum," so does Art abhor a rigid outline. He delights in a defined edging to all his work. At the same time, I labored to persuade him to carry into his background a little of his color, so as to blur parts of the outline—now, happily, much reduced in strength. He resisted this strenuously. It prevented his figures and trees from "standing out," he said. I urged that it was not always desirable that figures and trees should stand out, and he yielded. The improvements in the new methods became too evident to provoke further resistance to their employment. Moreover, the result was successful from the business stand-



point, and that settled the question. Such plates as Mosler's "Breton Peasant," in the hands of the travellers for the lithographic house that produced them were a powerful lever for securing new orders, and their manner of execution was followed, with more or less success, by competing houses. Now, this style of chromolithograph is confined to no particular concern, but the degree of success depends, as ever, very largely on the artistic supervision exercised in the production of the subject in hand.

ALL of this, I trust, will not be without interest to the general reader. It is a hitherto unwritten chapter in the history of the development of artistic color printing in this country. The exhibit made by The Art Amateur at The World's Fair shows some of the results that have been attained in this direction. I am informed that many visitors positively refuse to believe that some of the pictures shown are not the originals. Let me say, though, that the exhibit is not made for the purpose of deceiving any one on this point. That certain of the color prints do resemble very closely actual paintings in oil and in water-colors is because it is part of the programme of The Art Amateur to let the tens of thousands of persons scattered throughout the country who have never seen a painting by an artist of reputation get some notion of what "a real artist's work" looks like. It is with this view that we have insisted on the most faithful copy of the originals, even to the reproduction sometimes of mere accidentals, so as to lose nothing of the artist's "handling." When seen from the same distance as the actual paintings would be looked at, the student can note the direction of the brush in the shading of certain flowers; where the artist "loaded on the lights" for his portrait head; how, in sketching along the sea-shore, the water-colorist "washed in" his sky and foreground on his dampened paper; and how the pastellist produced certain sky and water effects by rubbing with his fingers, and others by working solidly with the point or side of his colored crayon. Such things may seem unimportant to those who have had the advantages of art instruction at the Art Students' League and similar good schools of painting; but they are invaluable to thousands who live hundreds of miles away from any art centre, with no other guide in their studies than The Art Amateur.

I CANNOT insist too strongly on this point—that the aim of this magazine, in giving such fac-similes, is to illustrate principles of technique which cannot be explained by mere verbal description. It is on the same plan that we have given progressive color studies for those learning to paint in oil and in water-colors. First is shown the crayon or pencil outline; then the "rubbing in" or the preliminary "washes," as the case may be; and finally the finished picture. In drawing from the cast, we show first the photograph of the cast, then the "blocking in" with the crayon, and, finally, the shaded drawing. All these points are practically illustrated at The World's Fair in The Art Amateur's exhibit, which claims to be an educational exhibit and nothing more. That as such it is deemed to be not without value may be assumed from the generous space accorded it in the department of the Liberal Arts.

PICTURES are often sold for reasons quite unknown to the painters. At the late National Academy exhibition a gentleman avowedly bought Mr. Bricher's "Low Tide at Cohasset," paying for it \$900, because he recognized in it the favorite rock upon which he used to play with Nathaniel Hawthorne when they were boys together. He was delighted to note the fidelity with which the artist had represented the familiar scene; not a fissure nor even a tuft of sea moss was missing from the great boulder. He wanted to leave the picture to his family as an heirloom reminiscent of his early friendship with the great American writer.

MONTAGUE MARKS.

#### THE SALON OF THE CHAMPS-ÉLYSÉES.

ALTHOUGH the Salon of 1893 is one of the weakest for many years, it would be unjust not to acknowledge that it contains several interesting works; still, there is scarcely one striking picture that stands out from the throng of ordinary productions. Many of the leaders are absent, and some of those who have responded to the call send works that are not irreproachable. Exception must be made for Bonnat, who in the portrait of his mother has expressed a tenderness of sentiment that we have never before seen in any of his portraits. Henner is also equal to himself in his "Dormeuse," while Français and Harpignies continue to give lustre to the landscape school. But the rest! Roybet has the sensational painting of the exhibition, a so-called historical subject, representing Charles the Bold entering the church at Nesle on horseback and ordering his followers to massacre the people who had taken refuge there. This artist is seen to better advantage in a



PEN PORTRAIT OF MISS SARAH HALLOWELL.

DRAWN FROM LIFE, BY ANDRÉS L. ZORN, ESPECIALLY FOR THE ART AMATEUR.

smaller work entitled "Propos Galants." Munkacsy shows an enormous canvas destined for the Palace of the Hungarian Parliament; the subject is the arrival from Asia of Arpad, conqueror of Hungary and founder of the royal dynasty. More soberly painted than the previous works of this artist, this decorative panel may be counted among his best productions. Jean Paul Laurens sends a Saint Jean Chrysostome preaching before the Empress Eudoxia, but we cannot believe that a saint would put himself into such contortions even in the presence of so great a sinner as Eudoxia. Jules Breton with his "Chemin du Pardon," Bouguereau with his "Offering to Love," Benjamin Constant with his two portraits, not to name any of the other chiefs, bring no new note. Detaille, Gérôme, Vibert, Maignan, Hébert, Vollon and Paul Dubois are absent, and their absence certainly makes a void in the ranks of the most celebrated contributors to the yearly exhibition. On the other hand, we see scarcely any new work that attracts attention by its originality. Maurice Orange, a young pupil of Detaille, might be excepted from this rather sweeping assertion; his "Defenders of Saragossa" is an excellent painting, full of warmth and vigor.

The English artists are particularly strong this year.

Alma Tadema and Herkomer tell us nothing new, but Lorrimer in his "Ordination of Scotch Elders," James Paterson with his Scotch landscape, Douglas Robinson with his marine view, Bunny with his Australian pastoral, Alexander Roche with his Idyl, and Brangwyn with his curious Buccaneers may be cited as having strong individuality, each in his chosen path.

The Americans are not so numerous at the Champs-Élysées as they were last year, and their worth is less notable. John Smith Lewis's "Sea Bathing at Dinard" is, with Frederick Du Mond's "Columbus," the most important work, perhaps, among the number; Mr. Lewis has succeeded in giving us a vivid impression of the effect of the sun upon the splashing waves set in motion by the crowd of bathers. Mr. Du Mond's "Columbus Explaining his Plans before the Council of Salamanca" is skilfully grouped and broadly painted, but the artist has thrown all the strong light upon the heads of his personages, thus giving uneven values. Henry Mosler's Brittany scene of two young lovers at the chimney

corner is in his habitual vein, but Mr. Knight has wished this time to give us something new; his peasant girl is the same, but he places her in a surrounding of green verdure that is as refreshing as it is uncommon. Walter Gay's "Pardon" has qualities enough of its own without needing the elaborate frame that the artist has given it. Julian Story once more shows us his beautiful wife, Mrs. Emma Eames Story, surrounded this time by friends in a conservatory; neither this painting nor his "Nymph and Satyr" is out of the common. Lionel Walden's toilers of the sea have the misfortune to recall Renouf's paintings; not more so, however, than Harry Finney's "Miss Baby" suggests the style, manner and even the pose of Boldini. In matters of resemblance we must not forget Miss Elizabeth Gardner, who copies her master, Bouguereau, with the same fidelity as ever. A fine realistic piece of work is Frederick Stoddard's "Ninepin Players;" another good piece of realism is Irving Couse's "Redskins Mourning over their Chief," although the color is scarcely gaudy enough for our Western Indians; still another attractive painting is Frank Penfold's "Mishap," which shows us two countrywomen obliged to stop their cart on the road in the midst of a rain storm to mend a broken tire. Eugene Vail's "North-Sea Fishermen" is an excellent marine study. Boggs is still faithful to his hazy gray atmosphere and as interesting as ever with his scene on the Boulevard de la Madeleine and his view on the Thames. The best portrait, to my thinking, is L. W. Hitchcock's likeness of a lady, solidly and simply painted. Other contributors are John P. Wicker, S. H. Vedder, Edwin Scott, Miss Klumpke, Seymour Thomas, Mrs. Frye, W. J. McCloskey, Norval Busey, Mrs. Brumidi, C. A. Danforth, William Thorne, F. W. Simmons, E. L. Morse, C. H. Strickland, Ives Percy, L. P. Dessar, W. A. Reaser. In figure pieces I prefer Charles Sprague Pearce's "Shepherd Girl" and Walter MacEwen's "Going Out"—the first full of rustic simplicity and the second with an air of social elegance finely interpreted. George Haushalter's "Lesson" makes a good impression, and so does Miss Lilly Shipley's smart little girl perched on the edge of a table. Winthrop Ramsdell sends an interior scene representing two little boys playing at Punch and Judy, and Edwin Scott a well-painted reading lesson. Mr. Bridgman's picture this year is unimportant; it appears to be a fragment and is called "Twilight." Bisbing and Howe send as usual some remarkably fine cattle pieces. It was in reading Lamartine's poetry that Mrs. Celia Wentworth conceived the singular idea of painting a dying woman, with Sisters of Mercy at the bedside, and the last bottle of medicine upon the night table. Mr. Hartwich's March snow seems to have been sketched in too mild an atmosphere. Edward Marini's "Nymph" is solidly painted, but I do not quite understand the peculiar flesh color given to his model.

The landscapes are nearly all meritorious, but I have



no hesitation in placing Picknell's two subjects at the head of the list; his California road, with its little mail and passenger coach, is wonderfully true to nature, I can attest, for I have been over the same ground, while his French country scene is no less excellent; Dwight Boyden's close of day is slightly sombre; Redfield has a charming evening effect in the Forest of Fontainebleau; Boyd Smith, a very realistic harvest scene; Bleden Snyder, an October day; Baird, two dainty little sketches; Walter Nettleton, a close of summer, with a Brittany girl in the foreground; Allen Talcott, a woodman's hut surrounded by spreading trees; Frederick Waugh, a sunset; Peter Gross, a good road scene, sketched in the Vosges; Gaylord Truesdel, a march morning on the cliffs at Belle Isle; Witt Parshall, a view of the rocks of Ayer, and Robert MacComb, a "Morning."

Descending into the beautiful garden which shelters the display of plastic art, we find that the French school of statuary still holds its own. The American sculptors are few in number and their contributions, with two exceptions, unimportant. Thomas S. Clarke has a large plaster group destined as a model for a fountain, which he calls "The Wine Press;" the principal figure, that of the man turning the press, is powerfully modelled and gives the effect of force, while the little fellow who is sucking through a straw the wine dripping from around the press is a picturesque accessory. Mr. Guernsey Mitchell's talent is of a more delicate order; his marble bas-relief representing the death of Moses is, tender in sentiment and classically beautiful in conception and execution. Three angels are bearing Moses across the heavens, while two little cherubim with torches guide the way. This work, as well as the marble statue of Revery, does honor to Mr. Mitchell.

CLARENCE WASON.

PARIS, May 10, 1893.

#### FRENCH AND AMERICAN IMPRESSIONISTS.

A REMARKABLE exhibition of impressionist paintings by Monet, Besnard, Twachtman and Weir was opened at the American Art Galleries, May 3d. Some of the Monets had been seen before at the Durand-Ruel Galleries, and the majority of the paintings by the two last-named artists had been publicly exhibited; but Besnard may be said to be for the first time introduced to the New York public at this exhibition. He is an impressionist in the same sense that Manet was, and Sargent, Chase and Whistler are; that is to say, he works for a general effect, and is satisfied when he has produced it by no matter what means. He does not concern himself to bring all parts of his work up to the same degree of finish. On the contrary, while the parts in the light are often very beautifully modelled in full but not heavy impasto, those in the shadow are often put in very slightly, as most painters used to do in their preparations for solid painting. This manner, which in the case of an ordinary painter would be nothing but a coarse and obvious trick, Besnard uses harmoniously as a means of securing the most surprising effects. It is based doubtless on the well-known fact that while we look intently at any object or part of an object, everything else that comes within the sphere of vision is seen but indistinctly; but most painters find it necessary for the sake of harmony to give but a partial recognition to this truth. Besnard, however, seems to delight in reconciling opposites, giving both finished and sketchy treatment, very warm and very cold colors in the same work. He is in his way a luminarist, though he uses his pigments mixed to the usual consistency, not like Monet and his followers, who dry most of the oil out of theirs. Consequently Besnard can get a clean outline wherever he wants it, and his drawing is often very spirited and refined, while Monet's is necessarily never otherwise than coarse and loose. This is of the greatest importance to Besnard, who is essentially a painter of the figure and of animals, caring little apparently for landscape except as furnishing a luminous background, and he often treats it with as bold a disregard of actual facts as if he were designing posters instead of painting pictures. The blinding reflections from the water in which one of his two "Comrades" (horses) is wading, are, for instance, suggested with a few sweeps of a brush loaded with white. Monet or Twachtman would have made them iridescent; and so far, at least, would have given a true account of them. Again, in another picture in which a powerful stallion is plunging and rearing in the water at sunset, the sunset glow is more powerfully than beautifully suggested by a very free blending of a few primary

colors—cobalt, vermilion, some strong yellow and white. In the important parts of his picture, however, this sort of symbolism is dropped, and nothing can be more thoroughly studied than the face and arms of his young woman in "Sunlight," or the violet tones of the face in shadow of his "Golden Hours." His horses are splendidly drawn—far better, to our minds, than anything of the sort by Degas, Brown or Fromentin.

One of Monet's pictures is of his house in a garden of sunflowers; two are of haystacks; and Mr. Twachtman seems to have taken a hint from this preference for commonplace subjects made beautiful by light, and has



CHEVREUIL MEDAL. BY LOUIS OSCAR ROTY.

PRESENTED TO THE METROPOLITAN MUSEUM OF ART.

given us several views of his house (more picturesquely situated, it is true) in summer and in winter. His snow scenes, with blue shadows of unseen trees lying across rocks and garden walls, are the most charming things he has done. He shocks our prejudice in favor of form too severely in his figure pieces. Mr. Weir's figures, on the contrary, please us best, perhaps because he shares our feelings in this regard. A considerable number of



CONSERVATORY PRIZE MEDAL. BY J. C. CHAPLAIN.

PRESENTED TO THE METROPOLITAN MUSEUM OF ART.

etchings by him and some slight but aerial color notes in pastel by Mr. Twachtman were also on exhibition.

#### AT THE METROPOLITAN MUSEUM OF ART.

THE spring opening of the Metropolitan Museum is usually signalized by some new loans or acquisitions being placed on exhibition. On April 19th three pictures belonging to Mr. Cornelius Vanderbilt were seen for the first time in the gallery of modern painters, where they will remain for six months. They are a large Constable, "Hadleigh Castle," and two important Turners, "The Grand Canal, Venice," and "Boulogne Harbor, Storm Coming On." The Constable is large, but feeble and amateurish, and is in that conventional key of brown and gray in which many of his earlier attempts are painted. The two round-towers, part, doubtless, of an outer system of fortification, are both riven from top to bottom by gunpowder. They stand on a height which slopes steeply to a wide plain. The sky is full of conventionally treated masses of cumulus cloud. The enormous difference in knowledge and skill between Constable and Tur-

ner is undeniable when one glances from this to the "Boulogne" on the one side or the "Grand Canal" on the other. In the first, a rising storm-cloud comes up, massive but vaporous, to the right. A squall preceding it has struck the water and filled the harbor with flying spray. Two fishing boats are being tossed about by the waves, and one is in danger of coming into collision with the wooden piers. To the left a gleam of sunshine lights up the clouds and shows the houses and steeples of the distant city. The other picture contains some of the most careful painting of architecture of Turner's second period. It was exhibited at the Royal Academy in 1835. The touches of color, lavishly introduced in banners, sails and draperies, do not, however, quite relieve it from the coldness of hue which marks many of Turner's earlier paintings.

By the gift of Mr. Samuel P. Avery, Jr., the Museum has come into the possession of the greater part of the beautiful collection of medals and plaques by living French artists recently on exhibition at the Grolier Club. The exceptions were half-a-dozen examples, the work of Ringel d'Illzach, which belong to the club. These include a full-face portrait of Nathaniel Hawthorne, modelled expressly for the Grolier Club; a side-face medallion of Chevreuil and one of Gambetta, both in very high relief, and boldly and strongly modelled; and profiles of de Lesseps, Émile Augier and the painter, L'hermitte. Among the more remarkable portraits by Jules-Clément Chaplain are those of Paul Baudry, the engraver, Henriquel Dupont, the Duc d'Aumale in uniform, Victor Hugo, Jean Paul Laurens, Meissonier, Cabanel, Bonnat, Gérôme, the composer, Gounod, and the statesman, Jules Simon. The only other medallion represented, Louis Oscar Roty, who, like Chaplain, is an officer of the Legion of Honor, had portraits of Dr. Leon Gosselin, Sir John Pope Hennessy, Mr. Mormet-Sully of the Theatre Francais, of Mr. Gustave A. Hirn of the Academy of Sciences, and of Mr. Chevreuil. But his most notable work is in the allegories that decorate the reverse of his medals, and which, as regards invention, knowledge of the figure and grace of composition are not inferior to the best productions of the Renaissance. There seems to be nothing that the ingenuity of these artists cannot turn into the motive for a graceful and spirited composition. The completion of a railway between Algiers and Constantine in 1885 is commemorated by Mr. Roty with a group of two handsome women vested and crowned in the ancient Punic fashion, who are embracing one another, as personifications of the two cities united by the road. An Alpine Club has a genius of the High Alps, with a sprig of edelweiss in his hand, modelled for it by the same artist, and a medal commemorating the founding of a lyceum for the public instruction of young girls has a work-basket with its contents modelled with surprising beauty on the one side, and a girl with her teacher in attitudes at once graceful and expressive on the other. Chaplain also shows the ability to make a work of pure style out of the most commonplace material. The reverse sides of several of his portraits of artists are occupied by figures of girls drawing, and this single motive is so happily varied that one is never ready to cry, Enough! The treatment of the nude wherever it occurs is remarkably pure, and gives evidence of long and severe study.

We present engravings of a medal with a figure of the venerable Chevreuil seated, which was subscribed for by the youth of France, by Roty, and one of a prize medal of a conservatory of music and declamation by Chaplain, which will bear out our statement.

GEORGE H. MCCORD's landscapes in oils and in water-colors, which were placed on exhibition at Keppel's Gallery, May 3d, include a good many picturesque bits from the southern tier of English counties: "A By-Road in Somersetshire," with red-tiled sheds peeping out among the green foliage; "Evening at Ilfracombe," with a distant gray promontory and a rocky beach in the foreground, both in water-colors; a "Glimpse of Windsor Castle," a "Street in Stratford," and "Entrance to Carisbrook Castle," in black and white; and "Kenilworth Castle," a near view of the ruins at sunset, in oils. But most of the water-colors were of Hudson River and Barnegat Bay scenery, among which "Early Autumn, Catskill Creek," "Calm Morning, Barnegat Bay," with fishing-boat, and "Mists on Barnegat Bay," are among the most picturesque. An effective composition was "On the Manasquan;" and a picturesque up-hill lane, with an old colonial church dominating its tumble-down wooden houses, has for title, "A Lane, Nantucket."





PEN PORTRAIT OF FREDERICK MACMONNIES, SCULPTOR OF THE GREAT FOUNTAIN AT THE WORLD'S FAIR.

(DRAWN FROM LIFE BY ANDERS L. JOEN, ESPECIALLY FOR THE ART AMATEUR.)



## THE WORLD'S FAIR.

## A GENERAL SURVEY.



BOTH for the actual visitor and for the reader who proposes to enjoy and profit by the World's Fair while quietly seated at home, it is advisable to begin by gaining a definite knowledge of the plan of the grounds. The visitor who is specially interested in art will find exhibits of more or less importance not only in the Fine Arts Building, but also in the Woman's Building, in the Liberal Arts Building, and in many of the "villages" in that curious annex to the Fair known as the Midway Plaisance. Most of the larger buildings are adorned with statues or paintings that will claim some part of his attention, and many of the smaller erections put up by the several States of the Union, by foreign governments and by private associations deserve more than a hasty glance. Even if he has several weeks to spend in Chicago, he will have no time to throw away, the less as the city itself, in its Art Institute, its private collections, its hotels and shops, contains much that is worth making a long journey to see. In our articles on the Fair will be included an account of what is most worthy of attention in the art treasures of the city; and to enable the visitor to see all that he should see in proper sequence, and at the least expense of time and trouble, we will here endeavor to give such a general view of the grounds and buildings as can be easily apprehended and retained in the memory. A good plan would be too large to be carried about with one; a smaller one would be only provoking from its necessary omissions; we will try to enable the reader to form a plan of his own, which he can carry in his head and fill out to suit himself.

The intelligent way in which the grounds are laid out makes this feasible. Indeed, there is nothing about the Fair that reflects more credit on the administration than its plan. The portion of Jackson Park that is occupied is a wedge-shaped tract of something over 550 acres. Its narrow end, where the various State Buildings are grouped in a semi-circle around the Fine Arts Building, lies toward the city; its broader southern end is occupied mainly by warehouses, cattle pens and railroad sheds, and it might be supposed that the average reader of *The Art Amateur* would find little to interest him there; but around the South Pond, back of the Agricultural Building, are grouped many small exhibits, to some of which we shall have to recur. To the east, the Fair Grounds are bounded—as the geographies say—by Lake Michigan, and to the west by Stony Island Avenue, except where, between Fifty-ninth and Sixtieth streets, the Midway Plaisance extends for a dozen blocks, connecting the Fair with the beautifully laid-out Washington Park. We may return to this Midway Plaisance later in a special series of articles. For the present we will confine ourselves to the Fair grounds proper.

A system of lakes, basins and canals occupies the centre of the grounds, throwing most of the principal buildings toward the circumference. This has the great practical advantage of enabling the visitor to reach at once almost any building in which he may be particularly interested. Thus if he reaches the Fair from Chicago by the Illinois Central Railroad, which is but a block or two from Stony Island Avenue, he will find, almost at the gates, the Woman's Building, the Horticultural Building and the Transportation Building and the principal State Buildings—those of Illinois, California, New York, Massachusetts and Pennsylvania. If he comes by water, he will find, fronting the lake, the immense Liberal Arts Building, and, we may hope, will not omit a visit to the exhibit of *The Art Amateur* in its northwest corner. By this route also he will quickest reach the Agricultural Building, the United States Government Building, with its numerous important exhibits, and the Government Buildings of France, England, Germany and other foreign nations. At the landing, standing between the pillars of the Columbus portico, he will have before him the waters of the Great Basin, with Mr. French's noble, colossal, gilded statue of the Republic close at hand and the gilded dome of the Administration Building in the distance, while at either hand, at the opposite ends of the beautiful portico, he will have the Casino and the Music Hall. The Fine Arts Building will most easily be reached by rail, leaving

the cars at South Park Station and passing through the Fifty-seventh Street entrance.

But by whatever way the visitor reaches the grounds, we would advise him to place himself as soon as possible at the head of the system of waterways immediately in front of the Administration Building. From this point, standing near the magnificent fountain designed by Mr. Macmonnies, he may enjoy three separate vistas; looking down the Basin between the Agricultural and the Liberal Arts Buildings; looking north, along the North Canal, between the last-mentioned building and that devoted to electricity and the arts connected with it, to the Lagoon and its Wooded Island; and south, along another canal, between the Machinery and the Agricultural Buildings, to where the view is in this case bounded by a handsome colonnade, making the elliptical amphitheatre for the exhibition of cattle and horses. The Basin and two canals will then be seen to resemble in plan the usual plan of a Christian church, the Macmonnies fountain taking the place of the choir, the great Basin that of the nave, and the two canals representing the transepts. The North Canal extends, as we have just said, to the Lagoon, which surrounds the Wooded

Island, with its Rose Garden at the nearer end and its Japanese Pavilion and garden at the farther. A pleasant walk through the island and across a reproduction of the famous red lacquer bridge at Nikko brings one to the richly decorated Fisheries Building; and thence, skirting an extension of the Lagoon known as the North Pond, and passing between the interesting structures put up by the governments of Sweden and Turkey, one reaches the Eastern Annex of the Fine Arts Building, which contains the French exhibit, and the entrance to the Eastern Court, or rather hall, of the main building, which contains the major part of the fine collection of architectural casts, contributed by the French Government.



Photographed by G. D. Arnold, Chicago.

"THE REPUBLIC." BY DANIEL C. FRENCH.

PART OF HIS COLOSSAL STATUE AT THE WORLD'S FAIR.

The visitor or reader will bear in mind, then, that the grounds are, as a whole, wedge-shaped, with the Fine Arts Building and North Pond, surrounded by the State and Foreign Government Buildings, at its narrower northern extremity, the nearest to the city; and with the Machinery and Agricultural Departments, stock yards and railway terminus at the other extremity. Around the Administration Building and the watery cross in front of it, which are next this broader, southern end, lie the buildings just referred to (Machinery and Agriculture), to the south, and the Mines, Electricity and Liberal Arts Buildings to the north. And shifting our point of observation northward to the centre of the Wooded Island, one then has south and southeast the three buildings last mentioned—east, the United States Government and Fisheries Buildings; west, the Trans-

## THE BUILDINGS.

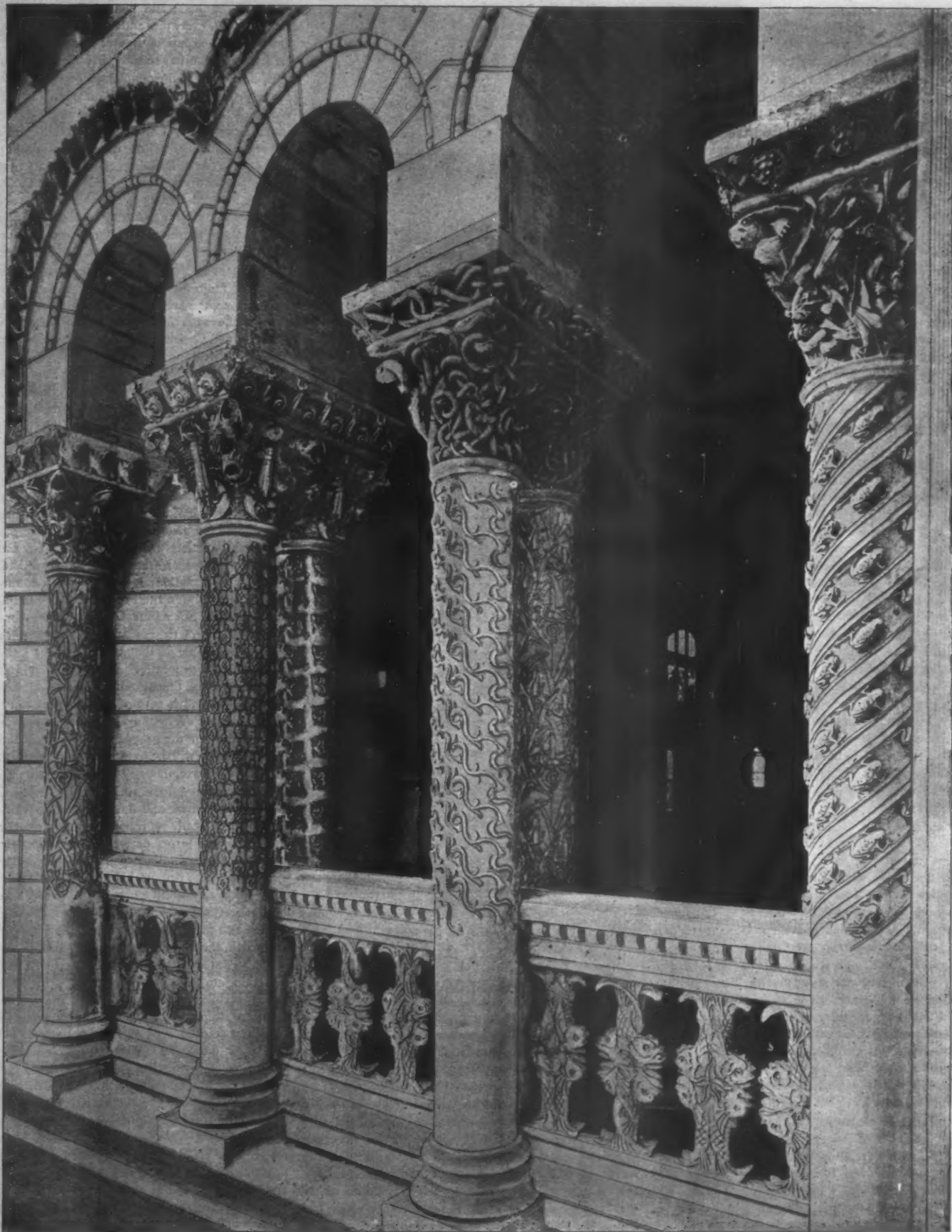
## II.

In our March number we gave a general estimate of the architecture of the Fair, and may refer the reader to that article for a summary account of the distinguishing features by which he may recognize at a glance the principal buildings. We have only to add that the Transportation Building is now distinguished, besides its golden gate, by an extravagant frieze of winged figures; and that the Agricultural Building may be known by its Pompeian decorations and by St. Gaudens's statue of Diana perched on its dome, and looking much better than she did in New York on the Madison Square Garden, where she was too far removed from the eye. But there remains much to be said about the architecture of the smaller buildings, many of which may be regarded as full-sized models for buildings which might be erected for permanent use, and some of which are really admirable specimens of artistic architecture. All things considered, perhaps the happiest effect of all is produced by the twin structures which shelter the French Government commission and that of the city of Paris. They are two modern Renaissance pavilions, of unequal size, situated, a little distance apart, on the lake front, near the eastern annex of the great Art Building, in which are shown the French pictures. The two pavilions are connected by a small but well-proportioned Ionic portico, five-sided, whose sweep encloses a clump of willows, through whose branches one may see the swirl tumbling over the sea-wall—a delightful place in which to rest for a moment from the fatigue of sight-seeing. This portico is, as we have said, pure Ionic; the little pavilion which bears the arms of the city of Paris sculptured on either side of its arched entrance is Renaissance, decorated with Ionic pillars and details; the opposite pavilion of France, much larger, has details of the Corinthian order, and is reached from the interior of the little court by a small Doric vestibule. It is plain, therefore, that the architect has not feared to bring together very different though related styles; but the result justifies his temerity. The classic severity of the portico gives a touch of dignity to the orders where they are used as ornaments in the main buildings, and the flower-encircled cartouches of the smaller pavilion, and the projecting ship's prow and painted frieze of the larger, by their very illogicalness, keep us in the present age, and prevent our being frightened, as we might be, by any appearance of strict archaeological accuracy. The architect, moreover, has shown exquisite taste in the proportions of the several parts of his composite scheme, and has ingeniously bound them all together by common bands of mouldings. The importance of this manner of treatment may be judged of by the unity which it gives to this little group of buildings, and by the lack of unity of Mr. Attwood's great Fine Arts Building close by, which, though severe enough in style, does not hold together. Yet the central part of this last building has quite an imposing front. The trouble comes from the two annexes connected with the main structure by long curved corridors broken by semi-circular projections, all of which were added as an after-thought, and which betray the fact by their want of continuity of their lines with those of the main building.

The little building erected by the Merchant Tailors Association on the peninsula between the Lagoon and the North Pond, where also stands the Illinois State Building, is a very happy example of what may be done with classic forms when no considerations of utility interfere. We do not know for what purpose the Merchant Tailors propose to use this charming little struc-



DECORATIVE SCULPTURE AT THE WORLD'S FAIR.



Photographed by C. D. Arnold, Chicago.

PART OF THE COLONNADE OF THE FISHERIES BUILDING.



ture; but we do know that it is a relief and a pleasure to the eye, and even if it should serve no other end, they have done well in erecting it. It may be described as a small Ionic temple, with two semi-circular wings and a central dome added. The motive may possibly have been taken from one of those architectural backgrounds in which the painters of the early Italian Renaissance expressed their feeling for symmetry and proportion, and their imperfect but sincere sympathy with the antique. In the Bell Telephone Building, right inside the principal entrance to the Electricity Building, a similar scheme is carried out, with the addition of a diminutive fore-court.

In many of our State Buildings, we are happy to say, the Colonial style, American in its adaptation to our climate, republican in its simplicity and artistic in its light and elegant decorations, prevails. One of the most conspicuous examples is the Massachusetts State Building, which is a reproduction of the old Hancock mansion, once a noted Boston landmark, and the home of John Hancock when he was governor of Massachusetts. It is a hipped-roofed house, with a classic portico and pediment over its doorway, and with a wooden cupola and balustrade surmounting the whole. But its most meritorious features are in the interior, where one may see an exact reproduction of a Colonial dining-room, with its Dutch tiles, its bull's-eye windows, with coats-of-arms in painted glass, its low ceiling, with beams discreetly ornamented with carving; a wainscoted parlor in ivory white and yellow. Perhaps a better example of the style, but too well known to be minutely described here, is the Virginia State Building, which is an exact reproduction of Washington's Mount Vernon mansion, built by his father early in the last century. The chief feature is the colonnades which connect the two wings of the house with the rear buildings. The hall is filled with interesting antique furniture. The Colonial style is also admirably exemplified in the Kentucky ladies' room in the Woman's Building, which has a mantel of very beautiful design decorated with carved festoons and wreaths, and a fan-shaped top to the over mantel, in which is embedded a large mirror. On either side are niches, in one of which is Miss Yandell's pretty marble statuette of Hermes. The room is in ivory white and gold, and the floor covering, to harmonize, is of Kentucky yellow jeans—the first time, we believe, that the material has been used for such a purpose. The Colorado State Building has a Colonial hall, with wood-work stained an olive brown, and walls and ceiling in buff and terra-cotta. And the Pennsylvania State Building, surmounted by a reproduction of the famous bell-tower of Independence Hall, is throughout in the Colonial style. Its floors and walls are paved and wainscoted with Pennsylvania woods and marbles. The general color scheme is in light, celadon greens and olives, with stencil-work in brown and gold.

The New York Building, directly facing the rear of the Art Building, is of a rather florid Italian Renaissance design. Its two projecting wings are rather held apart than connected by the huge arched entrance, and this lack of unity (the general fault of most of the larger buildings) is emphasized by the two little campaniles which rise above the terrace roof. The best things about it are its interior decorations, which will be referred to in another article. In the same style, but simpler, is the Ohio State Building, with a sweeping half circle of tall columns supporting a flat roof and ornamental balustrade in front, and Rhode Island and Texas show other examples of the style, that of Texas being much the more satisfactory. It is a square two-storied structure, the lower story imitating banded masonry, the upper being ornamented with a row of round-headed arches. In front, between two flanking towers, with open porticoes at their base, is a semi-detached pavilion of the same height and general appearance as the principal portion of the building, and in this, under a balcony, is a very ornate doorway, which appears to have been imitated from some Spanish, rather than Italian original. The whole design is well balanced, and is at once elegant and massive. It is one of the most pleasing of the State Buildings.

We are sorry to be obliged to admit that the large and conspicuous erection belonging to the State of Illinois is, on the other hand, one of the least satisfactory buildings on the grounds in its exterior appearance. It is saved from being an absolute failure by its tall dome, which, however, appears to have been built on the same pattern as the many other tall domes which dominate the country towns of the State, and which almost lead

one to believe that there must exist somewhere in Illinois a factory for the production by the gross of these architectural features. In the interior are some good decorations, which, being the work of Illinois women, will be described in our article on Women's Work in the Fine Arts.

As was to be expected, many architectural curiosities stud the grounds, and we are bound to say that they are as often of native as of foreign origin. But to them we must devote another article.

#### DECORATION IN SCULPTURE.

THE color decoration of the Fair is mostly interior. What strikes the eye most on a first inspection, after the admirable grouping of the buildings themselves, is the apparently limitless abundance of decorative adjuncts in relief and in the round, modelled pediments, columns,



Photographed by G. D. Arnold, Chicago.

"FIRE UNDER CONTROL," BY KARL BITTER.

single figures and groups are everywhere in view. And the surprise excited by this lavish use of statues and reliefs does not wholly disappear when we remember that, like the architecture, they are composed of "staff," and are, for the most part, coarsely and carelessly modelled; for there are exceptional figures and groups of great beauty, such as French's colossal "Republic" and Macmonnies's rich and fanciful fountain, which are worthy of being perpetuated in bronze or marble; and the majority of these plaster shells, doomed as they are to destruction, show vastly more invention, skill and taste than the average of the public statuary of any American city. This, however, is not a matter for self-gratulation, rather the reverse; for it shows that the intelligence which has ruled at the Fair is absent from the governing bodies of our cities. That our sculptors and architects should put better work into lath and plaster for a six months' show than they are usually permitted to put into more lasting materials is matter for serious consideration, not for boasting.

From our chosen standpoint, near the Macmonnies

fountain (to which we will devote a special article), and looking down the great Basin, we have before us the Colonnade, at its end crowned by a group representing the "Triumph of Columbus." In front of the Colonnade rises French's big, gilded statue of the "Republic"; on the dome of the Agricultural Building is St. Gaudens's Diana, looking much better than it did on the Madison Square tower, where it was too far removed from the eye for its really good qualities to be appreciated; the central pediments and corner pavilions of the same building bear remarkable groups by Mattiny; nearer at hand, in the gateway of the Electricity Building, is a colossal statue of Franklin; and behind us, on the Administration Building, every pier and archway bears its sculptured emblematic group or figure. Shifting our ground to the Island in the Lagoon, the frieze of the Horticultural Building, the very unequal statues of the front of the Transportation Building and on the balustrades of the Woman's Building, the single group on the United States Government Building, the rich decoration of the Fisheries Building, and the distant Victory on the dome of the Fine Arts Building claim our attention, while guarding the bridges that give access to the Island are striking, life-size figures of animals, bears, reindeer and mountain lions by the sculptors Kemys and Proctor. The worst of these works do not compare for badness with the statues in lasting bronze that adorn (?) certain public places in New York; and when we consider that the great majority were designed by not more than a dozen artists, the layman's surprise at the average excellence of the work is augmented by his wonder at the fecundity and versatility displayed by them.

In this respect, however, his amazement will diminish when he learns how largely the motives of such decorative works are borrowed or adapted from well-known originals. To furnish entirely new and appropriate designs for such a world of statues would be beyond the ability of any dozen or score of sculptors, however skilful and inventive. But it must be understood that there is no direct copying. Some celebrated work offers a hint, which the artist thankfully accepts, modifying the lines of the original to suit his requirements, usually with loss, sometimes also with a corresponding gain. This explains why artists like St. Gaudens, bent on working only from nature or from an inspiration that they can call their own, could not be induced to do much of the decorative work for the Fair. In their case, such work would require an amount of time and labor out of all proportion to its temporary use. We have selected as a striking example of the ability to take a hint, which is so important to decorative artists generally, Mr. Martiny's beautiful group of the "Four Races of Mankind Supporting the Sphere," a cast of which surmounts the four pavilions of the Agricultural Building. The idea plainly was taken from the group by Carpeaux, which we also illustrate. As will be seen by the view shown of the garden of the Luxembourg, Carpeaux's group is the centre of a monumental fountain. His figures are in motion, carrying the sphere and the globe within it around with them. They really represent the four quarters of the heavens under forms derived from the peoples that inhabit the corresponding quarters of the earth; such a transference of symbols being, at least to the sculptor's mind, quite as natural as that to which we owe the idea of the heavenly sphere itself, which is merely the form of the earth projected into space. This dance of heaven and earth, then, is obviously well placed in the midst of moving waters. But to Mr. Martiny, who wanted something to decorate the angles of a big building containing exhibits from all parts of the world, the four races are simply the four races, and the globe tells merely that they stand for all the people upon it. His figures no longer dance in a circle; they no longer carry the sphere with them; his parallels of longitude and of latitude no longer represent the heavenly sphere at all, but the earth, which is hollowed out for the purpose of securing greater lightness and less resistance to the force of the wind, and because at the height where it is placed it looks a solid globe. His modification of Carpeaux's design is, therefore, reasoned and intelligent, and is entitled to be considered as, to a certain degree, an original work. Similarly, Messrs. French and Potter appear to have taken the idea of their mounted pages on top of the Colonnade from Fremiet's "Joan of Arc" and, more closely in some respects, Donatello's celebrated equestrian statue in Padua. Even Mr. Macmonnies appears to owe that of his leaping sea-horses to the horses that bound over the rim of Carpeaux's fountain, although it must be added at once that



the treatment is wholly different. Thus, too, Mr. Taft's dancing children on the frieze of the Horticultural Building suggest Della Robbia, and Mr. Karl Bitter's exceedingly clever groups on the Administration Building (of which we illustrate one of the best) remind one of the facile sculptures of King Ludwig's Walhalla. Mr. J. J. Boyle's statues in front of the Transportation Building are unquestionably original, but they have no apparent decorative relation to the building before which they stand. When Mr. Boyle has been so lucky as to have been supplied with a good artistic motive he has made a capital single figure, such as his Pilot; when he has been obliged to make portraits of railroad kings and wreckers, he seems to have taken his revenge by making them as bad as he knew how.

Probably the most original work on the grounds is in the peculiarly rich and fanciful ornamentation of the Fisheries Building, by Mr. Snyder, of Chicago. This

have all some significance, and have not been erected for decoration merely. We have seen how Mr. Martiny's "Four Races," four times repeated, have been adapted to a new end. On the piers of the building groups of cattle and horses, with figures representing "Pastoral Life" and "Racing" alternate. We illustrate the former, which has a very happy effect in its position. On the lesser piers between are placed fifty-two repetitions of a "Genius of Abundance," modelled by Mr. Martiny. On a permanent building this wholesale repetition of the same work would, of course, be out of place, and the fact that it does not look so here is one of the many reminders which we meet with that the White City is merely a passing show. It was doubtless more sensible to repeat a few good groups specially designed for repetition than, as in the case of the Administration Building, to produce a great number of differing designs, most of which, notwithstanding their great size, will be abso-

crowned with vine-leaves. But most people will find others of these groups more or less puzzling, and we would advise the reader to be content with the first impression of opulence and power which the building as a whole produces, and then to turn to the three really beautiful works of sculpture on the grounds—French's Republic, Macmonnies's fountain, and St. Gaudens's Diana.

#### TWO NOTABLE PAINTINGS.

IN earnest of our intention to present some of the most notable paintings in the admirable loan collection brought together at The World's Fair, through the superior intelligence, persistency and tact of Miss Sarah Hallawell, an able associate of Mr. Halsey C. Ives, Art Director and Commissioner, we give this month Al-



Photographed by C. D. Arnold, Chicago.

GROUP AT THE ENTRANCE OF THE AGRICULTURAL BUILDING. BY PHILIP MARTINY.

building is really a group of three Romanesque pavilions connected by arcaded porticoes. The wealth of detail lavished upon pillars, capitals, arches and balustrades may be surmised from the examples of which we have had illustrations prepared, but which, like many others, must, from lack of space, be omitted from the present number of the magazine. Nothing in the Fair is more interesting to the professional or amateur designer of ornament than the patterns produced by simple repetition from the forms of star-fish, sea-horses, eels, frogs, water-plantain, cat-tails and other aquatic animals and plants. Balustrades are composed of carp with tails interlaced; there are diapers of globe-fish, crabs and tortoises; lobster-pots and eel-pots, with their clinging or squirming inmates, form capitals for the pillars; and mouldings and string-courses swarm with forms of sea and fresh-water life. And good taste has nothing to complain of, for the architectural forms preserve their due importance; Mr. Snyder's unique decorations enrich but do not overload them.

Returning to our first station, it will be advisable to give some general notion of the disposition of the figures on the Administration and Agricultural Buildings—the two most highly decorated buildings of the Fair. They

lately thrown away, for no one can take time to look at them carefully enough to make out their meaning with so many other things pressing on his attention. Let us, however, do what we can to secure for Mr. Bitter's numerous works the appreciation which they deserve by giving a sort of key to his general plan of decoration. On either side of the four entrances are huge groups, representing the elements in their natural condition and as dominated by man. Our illustration is from this series, and represents "Fire" under human control and rendered serviceable in the arts. On the pavilions at the four corners are personifications of the qualifications necessary to a free people—Heroism, Religion, "Independence" and the like. Around the base of the rotunda are other groups allegorizing all sorts of abstract notions, such as Strength, Abundance, Diligence and Amusement; and at the base of the dome are eight groups, representing the principal occupations of modern man—War, Peace, Theology, Justice, Art, Science, Commerce and Industry. In many cases it is easy to recognize the artist's intention by the conventional attributes which he has introduced; thus "Theology" presses a cross upon her breast, and War is seated upon a cannon; "Strength" has a lion by him and "Amusement" is

ma-Tadema's "Reading from Homer." It illustrates a side of the painter's genius to which justice is hardly done in the British section, where his "Sculpture Gallery" will interest archaeologists mostly, his "Audience at Agrippa's" students of history, while his "Dedication to Bacchus" is a splendid piece of decorative work. But in the "Reading from Homer" the poetic vein which runs through much of his work is most manifest. The scene is one of those marble resting-places in which the painter is fond of posing his personages. A wandering rhapsodist has seated himself there, and having taken a scroll from his bosom, is reading some passage of the Odyssey to an attentive audience of fair-haired girls and shepherds clad in skins. The picture brings us back to the days when the possession of a book and a good voice enabled the owner to roam about from isle to isle and from city to city paying his way by reciting passages from the "prince of poets." A striking contrast is presented by Benjamin Constant's great picture of "Thirst," which will be found among the French paintings in the Art Gallery proper. The wretched Morocco prisoners, after a long desert march, and encumbered by cruel fetters, throw themselves down on the banks of a little stream and, in their eagerness, seem ready to drink it dry.



## WOMEN'S WORK IN THE FINE ARTS.

## THE WOMAN'S BUILDING.



THE WOMAN'S BUILDING. **L**WO of the buildings of the Fair have been designed by women architects—the Arkansas State Building by Mrs. Jean Loughborough Douglass, and the Woman's Building by Miss Sophia Hayden. The latter, which contains a magnificent and varied display of women's work in the fine and industrial arts, representing every State in the Union and every quarter of the globe, is a somewhat severe-looking structure, with a lower order of Doric and an upper of Ionic architecture, relieved by a central projection, with a pediment, and by two projecting wings, crowned by an open balustrade and some rather top-heavy groups of statuary. Its plan is also very simple. A large central hall, rising to the roof, is surrounded at the height of the second story by a broad gallery, which gives access to the ladies' reception rooms, the library and the large assembly room in the north wing, all on the second story of the edifice. In this hall are hung a number of representative paintings by women artists. It is practically continuous with the first floor of both wings, in one of which will be found exhibits of women's work from England, Japan, Siam, Ceylon and other countries, while the other contains exhibits of charitable, educational and reformatory associations. The walls of the main hall and the pillars and arches of the arcade above them are ivory white; the coved frieze which supports the glass roof is divided into panels bearing acanthus designs in dull gold; back of the arches the walls of the gallery are tinted a light buff. This color scheme of light tones of white, gold and yellow it was at first intended should be adhered to strictly in the main hall and in some degree throughout the building. But the pictorial decorations of the hall, though not many, are important from their size and position, and one of the artists entrusted with them, Miss Cassatt, has chosen for her large elliptical lunette at one end of the hall a scheme in which dark blue and green predominate. This makes her painting unduly conspicuous, which is the more to be regretted as it is more pictorial than decorative in feeling. It is intended to represent Modern Woman, and is divided into three sections, in the first of which the pursuit of the ideal is typified by three barefooted lassies, who are running after an absconding nude female, who has taken the pathway of the skies, apparently because her legs were never made to walk upon the earth. The centre panel represents an orchard, in which girls are shaking down fruit, others are gathering it, and still others are carrying it away in baskets. This half score or so of figures are very well grouped for a purely pictorial composition, and are drawn and painted with that delightful verve for which Miss Cassatt has become celebrated. This must stand, we suppose, for Work, for the third panel evidently represents Play. In it one young woman in lilac is performing a skirt dance, to the music of a mandolin played by another young woman in yellow, while a third, seated upon the grass, appears to be occupied in seeing and hearing only. As all three are open-air subjects, the painter had an opportunity—which she has neglected—to secure unity by carrying the one landscape background behind all the figures. The dominance of greens, blues and purples and the frankly realistic character of the design so sharply separate the composition from the other decorations of the hall that it is difficult to regard the three portions of it separately. Nevertheless, it is essential that the visitor should do so, for the two end panels are more or less ridiculous. The central subject is, taken separately and as a picture, not a decoration, a very beautiful piece of work. A rich border of blue, green and orange, adapted from the Persian, and Italianized by the insertion of pretty medallions of babies and female heads in circular and lozenge-shaped compartments, completes the work. Opposing this erratic production of a woman of unquestionable talent is a much more decorative painting by Mrs. Frederick Macmonnies, wife of the distinguished sculptor, who has done so much for the exterior embellishments of the Fair. Mrs. Macmonnies seems to have learned of M. Puvis de Chavannes the value of a continuous landscape background. Her composition, all in one piece, is held together by long horizontal lines of river and distant wooded hills, and is agreeably divided,

without too much regularity, by the tall, straight trunks of a grove in the foreground, which is peopled with figures representing the occupations of primitive woman. In the centre is a group of amphora-bearers, lightly clad in bright-hued garments. In the immediate foreground a woman is bathing a child, while another, a majestic figure wrapped in a dark brown mantle, comes slowly forward with an infant in her arms. To the right a tired hunter is leaning against a tree, while one woman holds the game that he has just brought in and another, kneeling, presses the juice from a bunch of grapes into an earthen cup. To the left women are arranging their hair, others are milking, and, in short, the entire life of ancient womanhood is unfolded before us as in the Vedic hymns. Mrs. Macmonnies, though we are persuaded that she has learned much from the eminent decorative painter named above, has not imitated either his drawing or his color. Her forms are academically correct, but are dignified and easy, and warm tones prevail in her coloring, as was demanded by the general scheme adopted for the building.

There are some notable decorative works in the rooms on the second floor, chief of which is the ceiling and frieze of the New York State Library, both designed by Mrs. Dora Wheeler Keith. The general tone here is a bluish green, enlivened by a good deal of gilding, and contrasting with the brown oak book-cases and the floor of marquetry partly covered with warm-hued Turkish rugs. A broad frieze decorated with a vine scroll in dull gold and green, terminating in small, grotesque figures of fauns and cupids, is surmounted by a frieze in moulded and gilt plaster. In a long oval medallion in the centre of the ceiling, Imagination with angel wings brings together Science, typified by a young man, and Poetry, who is a very handsome young woman. This allegorical centre-piece is set in an elaborate frame, composed of gilded mouldings wrought with laurel leaves, which also surrounds four pretty corner medallions, with figures of History, Poetry, Drama and Fiction, eminently in place in a woman's library. And between these corner medallions are panels with painted cupids sustaining festoons of roses. The color is harmonious and restful, and the decoration, as a whole, has the great merit of keeping its proper place as such, although it would look still better if the ceiling were higher. The chimney piece of this library is a genuine old piece of Renaissance carving in oak; and the furniture is in dark green wash-leather decorated with enamelled medallions. The State and National arms in stained glass alternate in the simple, leaded windows. The whole effect of the room is reposeful, quiet and cheerful, and with the banquet-room in the New York State Building, to be described in our next number, it must be reckoned among the very best bits of interior decoration in the Fair.

We have already spoken of the charming Kentucky parlor in white and gold, almost directly opposite the New York Library. The Woman's Building also contains a California room wainscoted and ceiled with redwood panels, and boasting of some excellent carving on the door-frames, the motive, a peculiarly difficult one, being derived from the cactus plant. The decorations of the Connecticut room and those of the Cincinnati room, with its frieze of roses and scrolls of Virginia creeper, are likewise worthy of notice.

## THE ARKANSAS STATE BUILDING.

THE building erected by the Arkansas World's Fair Association stands between the State buildings of Florida (a copy of an old fortification) and Minnesota, near the Western Annex of the Fine Arts Building. With the exception of the Woman's Building, it is the only structure on the grounds designed and erected under the supervision of a woman—Mrs. Jean L. Douglass. The style is eighteenth-century French, the details rococo. The various parts of the building are skilfully grouped around a central rotunda, surmounted by a flat, ribbed dome. In front is an entrance hall flanked by two lower wings, the whole preceded by an elliptical veranda. To the rear is a splendid assembly room, with a fine mantel of white onyx from Northern Arkansas. On the second story an open gallery runs around the rotunda, and forms a passage between the various committee rooms, parlors and library. A fountain built up of crystals from Hot Springs, Ark., and illuminated by electricity, occupies the centre of the rotunda. Few of the smaller State buildings are as compactly arranged or of as satisfactory exterior appearance.

## BRITISH SCULPTURE.

THERE are two things to be remarked about the small collection of British sculpture in the Fine Arts Building; the one, that it is much better, on an average, than the British paintings; and the other, the unaccountable choice of the same type of male figure made by several of the sculptors. The better average of workmanship, notwithstanding the fact that there is nothing to compare with Watt's portraits, or Orchardson's, or with Madox-Brown's, or Alma Tadema's historical paintings, is due to the smallness of the collection of sculpture. It has evidently been carefully selected, while it would appear that every picture offered has been accepted. But the choice of model alluded to must, we suppose, be due to the influence of a passing fashion, started, we presume, by Mr. Thornycroft, with whom it appears to be the result of a native, not an acquired taste. As will be seen in "The Mower" of this well-known sculptor, which we reproduce, and which could be still better shown in his "Teucer" and "Putting the Stone," this type is that of a large-limbed, slouching fellow, with plenty of bodily strength, but without intelligence to direct or passion to animate it. Sir Frederick Leighton's "Sluggard," which we illustrated last month, was perhaps intended to demonstrate the unfitness of this type for heroic sculpture. At any rate, though it falls short of Mr. Thornycroft's works in some technical points, it has the great advantage over them of showing the fashionable model in his most characteristic attitude. Nothing, indeed, could be more sluggish than the action of Mr. Thornycroft's figures. His "Teucer" has sped his shaft, but his muscles remain contracted, his arms rigid; his stone-thrower is supposed to be just about to put his stone, but the muscles are in this case placid, and the arm seems ready to drop by its own weight. It is as though the telegraphic message from brain to motor were "shunted" somewhere by the way. The "Mower" looks tired, not as a result of exertion, but at the mere prospect of labor. Compare him with Boucher's "Man with a Shovel" in the French section. In fact, to use an expressive Americanism, all of these figures appear to have been "born tired." The "Teucer," we should say, is not at the Fair proper. It is to be seen (an exact reproduction of the original bronze) in the new Art Institute Building, at the foot of Adams Street, Chicago. But from May to November the Art Institute Building is controlled by the management of the Exposition, which has contributed to its erection. It is therefore part of the Fair, and one which should be seen. We will shortly devote a special article to it.

To return to the British section: it is remarkable that some of the best sculptures which it contains are by women. Two heads in bronze by Miss E. M. Moore are especially full of energy. Her "Bust of a Child"—we should suppose it a girl of seventeen or eighteen—is that of a wilful, almost ferocious creature with a tremendous shock of hair, and might pass for an ideal portrait of the heroine in "David Grieve." The other is an almost repulsively realistic portrait of "A Ruffian." The title is not needed to tell us what sort of person the owner of this bull neck, low forehead, broken nose, small chin and heavy jaws must be. Miss Henrietta Montalba's "Boy Catching a Crab" is a delightful life-sized bronze of a young boy who is stretched nude at full length upon some rocks, head down, groping with one hand in the hollow of the stone for his hidden game. Another fairly good piece of work, but not equal to those just named, is Miss Beatrice A. M. Brown's "The Pearl," a decorative nude female asleep in a huge shell.

Mr. Onslow Ford's marble bust of "Gladstone" seems to us only a passable portrait; his full-sized seated portrait of Mr. Irving as Hamlet reproduces the well-known angular pose, the theatrical frown of the famous actor. The detail is boldly treated, but there is more than enough of it, especially in the pattern of the brocaded cloak thrown over the back of the chair. Mr. F. W. Pomeroy is represented by two or three works of some merit. His "Giotto" as a boy drawing on the flat top of a rock is well posed; his "Dionysus" is too low a type for the god; it is a young man girdled with vine leaves, with one hand on his hip, the other holding aloft a drinking-horn. Mr. Albert Bruce Joy has a marble bust of Lord Salisbury, and one, decidedly inferior, of Miss Mary Anderson. One of the poorest things in the section is Mr. Horace Montford's "Birth of Venus," a high relief in gilded plaster; his small bronze group of a Bacchante and Cupid, "Threatened Reprisals," is very much better. An "Egyptian Harper" and an attractive





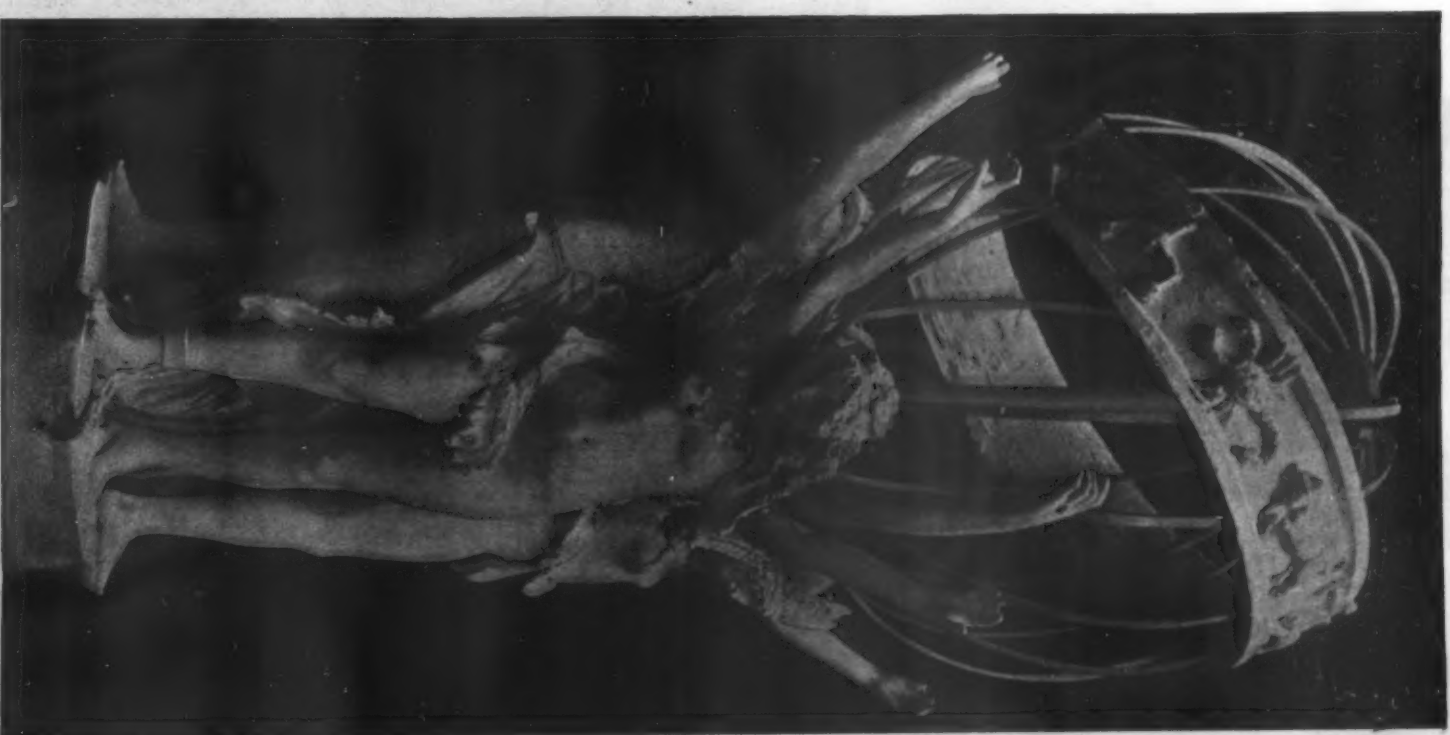
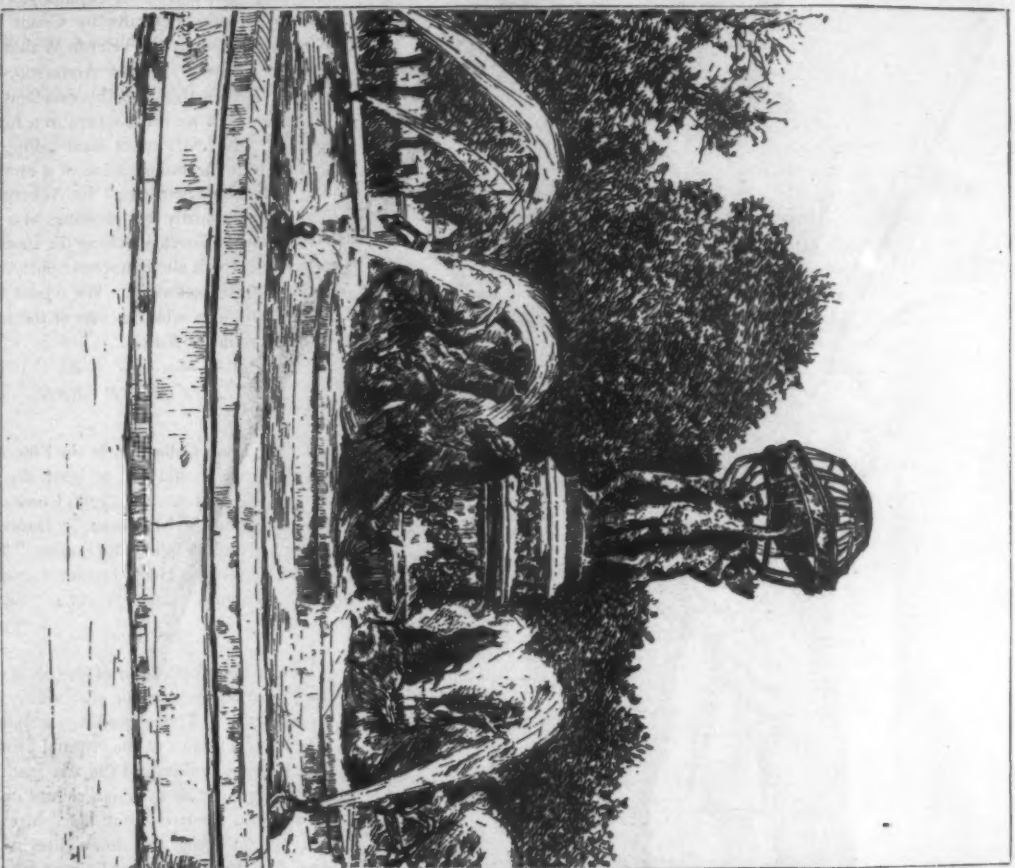
"THE FOUR RACES OF MANKIND," BY PHILIP MARTINY  
(AT THE WORLD'S FAIR),

AND

"THE FOUR QUARTERS OF THE WORLD," BY THE LATE JEAN  
BAPTISTE CARPEAUX,  
(IN THE GARDENS OF THE LUXEMBOURG PALACE).



See article "Decoration in Sculpture at The World's Fair."





group of a youth and a little girl, "First Recognition of Love," by Roland Rhodes, show signs of uncommon though as yet immature talent.

Mr. George Frampton's "Caprice" is a conception worthy of the Renaissance, and very happily expressed. A nearly nude dancer is poised on tiptoe in an attitude suggestive of suddenly changing purpose. The idea may have been taken from some old book of emblems, but in any case it has been well carried out. Mr. Henry Holliday's "Sleep;" Mr. Conrad Dressler's "Bacchante;" Mr. Charles John Allen's "Love Repulsed," are graceful works, though not markedly original; and Mr. J. M. Swan's exquisite little figurines of tigers will bear comparison with those of Baryé.

#### THE SWEDISH PAINTINGS.

ONE of the surprises in the Fine Arts Department is the very high average of merit of the small but aggressively youthful and modern exhibit of the Swedish artists. The fact that the Swedish commissioner, Mr. Zorn, is himself an artist, young and enthusiastic and strong enough to fear competition, has, doubtless, much to do with this; but the genius of the people, which has much of the vivacity of the French, as well as of the romantic temperament of the Teuton, is also concerned. The methods of work, as among the younger artists everywhere, are French; but the Swedes put a force and a meaning into them which are not always apparent in the pictures of the French artists themselves.

Zorn, of whose work we print three illustrations in this number of *The Art Amateur*, two from original pen drawings, and one of his etching from his picture "The Club," is represented by half a dozen examples, varied in subject, but all marked by very broad and effective brushwork. "At the Club" is really a portrait group, full of life and admirable painting. If the artist had done no other sort of work, he might be hailed as a worthy disciple of Franz Hals. But his "After the Fair," a roadside scene, with the puzzled wife hopelessly gazing at the insensible form of her drunken husband, shows a vein of Hogarthian humor; his study "In an Omnibus," the man to whom no phase of contemporary life is without significance; his two bathers, and his flaxen-haired girl at her toilette, the colorist pre-occupied mainly with rendering the very bloom that sunlight spreads over natural surfaces. The three last-named pictures are as strongly antithetical to the two first in subject and artistic aim as can be expected of a painter of actualities. "At the Club" and "In an Omnibus" we are in the presence of citizens of the bourgeois type, people so far removed from nature that anything so unconventional as a bath in the river without costumes or bathing boxes is probably inconceivable to them. But the girl who is doing up her yellow hair with both hands in the sunlight at her window, holding, meanwhile, the red ribbon that is to bind it, in her mouth, and that other who is trailing her petticoats after her over the rocks while she looks for a safe place in which to take a dip, are more truly in harmony with what is natural than Mr. Puvis de Chavannes's or Mrs. Macmonnies's ideally "primitive" women. In these pictures Zorn shows that one can be an idealist without going aside from reality. The two bathers are clothed in sunshine and shadow, and are as unconscious of any disturbing idea as the waves, rocks and branches that surround them. The brilliant scarlet dress and hat of the second girl in one of the pictures is like a note of defiance to merely conventional propriety.

Of Zorn's compatriots, Liljefors is probably the strongest. His two paintings are both said to represent midnight scenes, but the midnight of Northern Sweden is a sort of pale twilight, in which the forms of things are perfectly distinct, though they are robbed of

much of their color. The "Poacher," watching, attentive, gun in hand, behind his tree, while the pale, bluish light struggles through the branches, is excellent as a character study, and is a splendid piece of brush-work. Pauli's "Fates," spinning and cutting the thread of life in a dark pine wood, is French in its clearness of conception, its academically correct drawing and abstention from color, but a touch of northern romanticism is evident in the vague golden crowns that depend from the branches. Larson's curious decorative treatment of such a commonplace theme as a mother with a perambulator and a group of children playing in a garden is

and the princess are like cuts out of a nursery book enlarged, while the king and the queen look benevolently upon them, carved in the gilded wood of the frame. It must at least be admitted that this sort of fooling is in better taste than that perpetrated by a painter in the German section, who has inserted little bits of burnished silver in the helmets and breast-plates of his cuirassiers, who are painted in as realistic a style as he could command.

Of the Swedish luminarists, Eugen is the acknowledged leader. He is represented by several large landscapes, very frank, if not crude in color, the best of which is a huge wood interior, in which the straight pine trunks rise rank after rank in violet shadow, with bars of orange sunset shining between. But we like better than any of his oil paintings a brilliant but harmonious little work in pastels, "The Path through the Woods." A "Sunset" by Eckström has something of the peculiar feeling for distant light of the late Dutch painter, Jongkind; and a night scene on a river, by Nardström, belonging to Prince Eugene of Sweden, is a capital piece of impressionism. Portraits by Count von Rosen, marines by the veteran Wahlberg, a snow scene by Acke Anderson, are among the best things of this excellent exhibit, to which we must return in a future number. But we cannot omit calling attention to a charming statue of a crouching girl, "Une Sensitive," by Ackerman, and to one, hardly less pleasing, of a girl on hands and knees watching the motions of a frog, which she is unconsciously imitating, by Hasselbergh. We repeat that the exhibit, as a whole, is one of the most interesting in the Fair.

#### THINGS TO BE SEEN.

IN the Loan Collection in the Fine Arts Building one should see, at least, the examples of Allston, Delacroix, Constable, Rossetti, Corot's "Orpheus," "Dance of Nymphs" and "Flight from Sodom;" Millet's "Man with a Hoe," Bastien-Lepage's "The Thames" and Monet's "Snow-Scene."

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IN the small collection of British sculpture, most of the men of real ability are represented. Thornycroft's archaistic "Teucer," a replica of the original bronze, is in the new building of the Art Institute of Chicago, a visit to which should on no account be omitted; but his "Mower" and his "Putting the Stone" are in the Fine Arts Building at the Fair, as are also Sir Frederick Leighton's "Sluggard," Onslow Ford's "Gladstone" and "Irving as Hamlet," George Frampton's "Caprice," Roland Rhodes's "Youth's First Recognition of Love;" Miss E. M. Moore's strong head of "A Ruffian," Henrietta Montalba's "Boy Catching a Crab," and some small bronzes of tigers by the noted painter of animals, J. M. Swan.

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No one who cares for really beautiful architecture should miss seeing the French Government Building, on the sea-wall near the Fine Arts Building, or the Merchant Tailors' pavilion, on the peninsula near the Illinois State Building.

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IN the Swedish section in the Fine Arts Building, Zorn's extremely clever paintings of modern life, Liljefors's "Moorland" and "The Poacher," curious and interesting decorative paintings by Larson and Pauli, impressionistic paintings by Eugen, and sculpture by Ackerman and Hasselbergh are particularly worthy of note.

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THE decorative paintings by women artists in the New York State Library in the Woman's Building and in the Ladies' Reception Room in the Illinois State Building are worthy of attention.

#### SCULPTURE AT THE WORLD'S FAIR (BRITISH.)



"THE MOWER." BY HAMO THORNYCROFT, R.A.

a notable instance of that revulsion from the deceptive painting of relief which is to be observed in various degrees in the works of Whistler, Miss Cassatt, Puvis de Chavannes and others. In this large picture (the figures are life-size) Larson has asserted his independence of modelling by making one of his two boys lean upon a rail, the place of which in the picture is supplied by part of the frame. Owing to the decorative effect of his flat values, the license which we are accustomed to give decorators is tacitly extended to this painter's incoherencies. We are amused when perhaps we should be provoked. Again, in his "Boy who won the Princess's Hand and Half the Kingdom," the boy



THE LOAN EXHIBITION OF MASTERPIECES AT THE WORLD'S FAIR. (BRITISH PAINTING.)



"A READING FROM HOMER," FROM THE PAINTING BY LAWRENCE ALMA-TADEMA, R.A.

(LEFT BY MR. HENRY G. MARQUAND, NEW YORK.)



PAINTINGS AT THE WORLD'S FAIR. (FRENCH SECTION.)



"THIRST. MOROCCO PRISONERS." AFTER THE PAINTING BY BENJAMIN CONSTANT.



PAINTINGS AT THE WORLD'S FAIR. (FRENCH SECTION.)



"IN THE SUNSHINE." ENGRAVED BY DAUDE AFTER THE PAINTING BY A. FOURIÉ.



## MINIATURE PAINTING.

## III.—COLORS.



**N**OW, having spoken of the cold blues and grays, we come to the warmer reds and browns.

Carmine is a fine light crimson inclining to scarlet, and is rather an opaque color; a variety of fine tints may be made. The deep carmine is the best.

Chinese vermilion, when ground as directed before, is a red very useful in miniature painting, for brilliant spots of color where needed; but being opaque, it is

not to be freely used, as in mixture with other colors it frequently sinks away; and so in a miniature where every touch of a brush has effect, a few touches of the wrong red here and there on the cheeks, etc., would render the face blotchy in appearance. By itself, for touching the parts that require extreme brightness, this pigment is of wonderful service. A vermilion that works thick and heavy is useless for miniature painting; therefore use only that variety which washes evenly and thinly.

Indian red is an excellent color, not only for touching the deep red parts, but also for strong flesh tints and in bright backgrounds and draperies.

Raw umber is somewhat greasy and mixes badly, but the burnt variety is very useful in many places.

Vandyck brown is a much more useful pigment in this kind of painting, it is such a rich brown and forms so many useful combinations with other colors.

Lampblack. A well-prepared variety of this black is useful for dark hair and draperies; but ivory black and cobalt black are the most intense blacks obtainable—too much so for shadows.

King's yellow is a bright opaque color, very well suited for painting lace, gilt buttons and other articles of jewelry, as the ordinary chromes and middle cadmiums are too rich in depth of color.

Flake white is not to be used by itself as a white, as it will turn black or brown in time, and so spoil the whole of the tones in the painting. Zinc white gives harsh tints, and is bluish when used alone, therefore permanent white (i. e., precipitated sulphate of barium) is the best to use; this, although semi-opaque and somewhat gray, is permanent and forms good tints.

Miniature painting is, of all styles of painting, the most delicate and tedious in its process, being performed wholly with the point of the pencil. It is only fitted for works of a small size, which must be looked at near by to be appreciated. The first essential point toward excellence in this style of painting, as, in fact, in all others, is a thorough and well-grounded knowledge of drawing both from life and the antique; for without correctness of drawing the greatest brilliancy of tints will at least be unsatisfactory.

The great variety of styles adopted in miniature painting renders it very difficult for the beginner to know what is the best to be followed; and as there is a certain amount of care given to the mechanical management of the water-colors to preserve them clean and free from muddiness, it is a good plan for the young beginner to procure a painting in miniature and keep it by him, when practising his hand, closely observing the style of pencilling and management of the color, and at the same time letting nature be his guide in the marking of the features and coloring of his picture.

In the management of backgrounds the young painter

should not fail to observe that backgrounds serve a two-fold purpose: that of giving the lights their proper value, and, on the other hand, of harmonizing the colors of the face by artfully engaging the eye with somewhat of similitude in the background.

We now proceed to give instructions for mixing compound tints for the face and figure. Purples and purplish gray shadows of the face are produced by mixing ultramarine blue, smalt, or indigo with carmine. Ultramarine, although when used by itself is a rich, brilliant and beautiful blue, loses in mixture that beauty, nevertheless it retains a sufficiency to render it a desirable blue for forming purples and grays; with some of the reds, as vermilion, it forms very unpleasant purples; with carmine it forms good purplish gray shadows for the face. Prussian blue with lake and carmine makes splendid light or dark purples and grays; indigo makes still darker tints, while smalts and carmine form nearly the same tint as ultramarine, and may be used nearly for the same purpose. Of gray tints there are various kinds, according to the subjects they are required for. A warm gray may be made by using burnt Sienna, Prussian blue and lake, and this tint is increased in warmth by the greater proportion of Sienna, while it is rendered colder by using more Prussian blue and lake.

Another gray tint useful in miniature painting is composed of Prussian blue and Chinese vermilion; but as the latter pigment is a very heavy one, and does not mix well with this transparent blue, the mixture requires to be compounded with a greater proportion of gum than is usual to keep the two pigments together.

A third excellent gray tint is formed of lake, sap green and Prussian blue; but unfortunately the stability of this mixture cannot be guaranteed.

A very pure olive tint is formed of gallstone, ochre and carmine or lake; and another (not fugitive) of sap green and lake only.

A beautiful hair color is made of carmine, lamp-black and sap green. This tint varies according to the proportions of each ingredient used. The student will do well to compound as many tints as possible with the above three pigments, as several excellent hair tints are formed by them which cannot otherwise be obtained. Raw Sienna alone, or with lamp-black, also gives good tints for the hair. White, burnt Sienna, Roman ochre and lamp-black yield good results for the colors of hair. Burnt umber also is useful in such tints, but it is apt to give a reddish cast.

H. C. STANDAGE.

## PAINTING ON GLASS

## V.

FLASHED glass of various thicknesses, having one side white and the other brilliantly tinted, lends itself to a variety of methods of working. Hydrofluoric acid can be used to eat away the colored surface, leaving the plain white glass to receive another tint; or the colorless side of flashed glass can be tinted so as to produce a variety of colors. For instance, if blue be applied to glass the opposite side of which is flashed red, a purple or violet tint will be formed, according to the density of blue. A brilliant yellow stain on this under side changes red to deep orange. With blue flashed glass the application of more or less yellow results in varied tints of green, and so on. Therefore for experimenting get bits of flashed glass of different tints, and note carefully in a book kept for this purpose the results obtained through firing before commencing any important work.

If it is intended to have a hanging blind set in a frame of wood or metal, the central subject can be painted on white or flashed glass of one tint, with the border in flashed glass of a different shade. Upon this a suitable conventional or naturalistic design can be brought out

by one or other of the processes already indicated. Such a border could be composed of smaller frames of flashed glass leaded and united by the wood or metal frame. Leading is not difficult, but at first it would be best to give your glass to a glazier to fix. Should you decide to use hydrofluoric acid to inlay a design upon flashed glass, the greatest care must be taken. The acid is so powerful it would eat its way through a glass bottle, and must therefore be kept in one made of gutta percha, having a stopper of the same. Rubber gloves should be worn while using it, and the hands extended well in front of the body, so that the thin white vapor exhaled from the acid in solution is not inhaled or permitted to approach the eyes.

After sketching in the pattern to be burnt out with lithographic pencil or by means of a stencil or cartoon underneath, let the spaces it is required to leave intact be covered with a coating of Japan black. Then lay your glass, face uppermost, in a flat tray or receiver made of gutta percha, and pour over its surface sufficient acid to cover the spaces you desire to change. Presently you will see the parts uncovered by Japan black corrode. Now pour off the acid and let clear water flow freely over the surface until every trace of acid has been removed. Wash off the Japan black with turpentine or paraffine oil.

In cases where it is desired to introduce colored glass jewels as centres for radiating designs, or where the removal of color on the flashed side in small spaces only is required, the hydrofluoric acid can be applied with an old camel's-hair brush, providing the glass immediately surrounding the place to be erased is previously protected by a coating of the black varnish. It is best to destroy the brush used in applying the acid, and so prevent the risk of accident through inadvertent use of it later. In every case use water and a soft rag freely, and so avoid the formation of a milky-looking film which would otherwise cloud the brilliant transparency of your work close to the erasure.

For a dining-room blind or screen, a border of vine with fruit clusters in purple and violet jewels, either set in or upon a pale yellow flashed glass, is a good design. The leaves should be solidly painted and stained, and the branches and tendrils brought out in gold laid over solid lining in tracing brown, and fired previously. The centre, bearing a crest, monogram or a simple diaper, wrought by erosion with acid, could be lined in with gold. This motif would afford ample ground for experiment in each process.

For those living at a distance from city conveniences, where kilns and other necessities are unobtainable, or for those who desire artistic effect and swift results rather than durable work, a fairly good substitute for the effect of opaque leading, which adds value and brilliancy to the isolated patches of color used in a broken design, can be obtained by making a paste of sugar of lead mixed with "pale dryer." This should then be modelled solidly on to the surface of the glass with a long lining brush. When well dried and gilded or silvered with bronzing powder, it is impossible, except at close quarters, to detect the imitation. The glass can be covered with transparent varnishes, but the color effect lasts only a few years, and sometimes months, when exposed to intense sunlight, and so cannot be compared in excellence with the honestly painted, fired and leaded glass which we advocate.

Flat brushes of the very softest kind are used for laying the spirit varnishes. When almost yet not quite dry, running diapers can be traced with a goose-quill pen shaped to a blunt point. The best medium for thinning and paling the tints is pure alcohol. These tints decompose if mixed, and must not be applied on the weather side of windows.

S. E. LE PRINCE.





PAINTINGS AT THE WORLD'S FAIR. (AMERICAN SECTION.)



"MASS IN BRITTANY." ENGRAVED AFTER THE PAINTING BY WALTER GAY.





A GOOD background for yellow flowers is a green, mixed with Vandyck brown and burnt Sienna for the darkest parts and with white and yellow for the lightest. A good intermediate tone can be obtained with terre verte, black and white, shaded into green, and raw umber. Do not work your background in too boldly. It requires great skill to know just when to let a background alone. Generally a few touches in the second painting are all that are necessary to complete it. A few strokes of burnt Sienna, perma-

nent blue and asphaltum mixed, over the dark parts of the background, give a depth that greatly enhances the general effect. Here and there put in a few strokes of green and ochre, and your background will be finished. Backgrounds should be finished, so far as possible, in the first painting. The colors are much richer than they are when a second coat is applied.

#### AMONG THE WILD FLOWERS.

##### II.

JULY offers many attractive studies to the artist. The early morning and late afternoon hours should be spent in the open fields, and as the heat increases the midday is passed to the best advantage in the shade of the trees or on the cool banks of a stream. A field of rye or barley is full of opportunities for study both in color and form.

Attention must be paid to the characteristics of the grain. These should be studied, and it is often very beneficial to the student to make a careful drawing of a single ear of rye, barley, wheat, or whatever he may contemplate sketching. In this way he will familiarize himself with the details, and in doing this careful drawing he must pay particular attention to the shading of each separate grain, and to the hair-like growth at the apex of each. The graceful fall of the leaves should also be studied, and then, when sketching, these details should be massed in broadly—not defined, but suggested. The gracefully waving heads should be indicated with one or two broad sweeps of the brush, well charged with color. This wash should be left untouched. If it is not satisfactory, try again on a fresh piece of paper, but on no account put in little "finnikin" touches or the sketch will be labored, utterly inartistic and destroyed. When, however, these grains are to be treated decoratively, the ear and stalk must be minutely treated. Here and there in the greenish-yellow field a suggestion of a chadlock blossom can be indicated, giving a tone of warmth with its bright golden yellow. Very often a dilapidated rail fence or a tumbled-down stone wall will be found near your sketching ground, and this, if good taste be exercised, can be artistically brought into the sketch.

The low-lying grass lands ripe for the scythe hold treasures that are not seen from a distance. In the broad sweep of the field, undulating with the touch of the wind, the artist finds the elements that give grace and beauty to it. Yielding to the slightest breath of air, the dainty head of red-top mingles with the mass of soft green shades seen in the waving blades of

grass; the purple petalled grass flower lends its rich colors to the dark, low-lying shadows; and then there is the black-eyed Susan, with which every artist is familiar, its rich golden petals giving brilliancy to the harmonious blend of colors. The most striking effect of such a field is received when viewed under a cloudless

sky. Without the strong light of the sun the effect is dull and heavy.

If the artist would study these various flowers and grasses with profit, let him gather a mass of them, carefully preserving the stalks and blossoms. With as many of these flowers and grasses as he can conveniently carry, let him sit in the shadow of a tree and make careful drawings of them in his sketch-book. This will be found to be much more pleasant than working in a close room. The delicate "open-work" of the red-top will test the talent of the amateur artist for careful tracing and light shading. It will indeed be the most difficult to draw correctly of any detail in the study. The result of the first attempt at this work may prove very unsatisfactory, but if repeated and persisted in the artist will discover that he has unconsciously developed some new knowledge and appreciation of how to correctly treat the flowers and grasses that he has been studying, for each time that he comes in contact with them he takes a new interest in the work. This interest is born of a closer acquaintance with the subject, and it grows until the impression becomes indelible and true to nature.

There are two flowers found in marshy places in New England from the middle of June till the last days of July that are worthy of the attention of the artist, but they rarely find their way between the leaves of his sketch-book. These flowers are the bloodroot blossom and the snake-tongue lily. The first mentioned is a cup-shaped blossom of the purest white, with petals so filmy that they shrivel at the touch of the finger. The petals are of perfect contour, nearly heart-shaped. At the centre is a cluster of golden stamens. Upholding the blossom is a star-shaped calyx, and the stem is short and pliable. The leaves are of a feathery character, of the same shape as the petals. They curve upward and outward most gracefully from the stem. This beautiful flower grows in clusters of from three to five in the dense shadows of the swamp or buried in the depths of rank growing meadow grass. The shadows that surround it increase the whiteness of its petals and greatly enhance its beauty. In tracing its slender leaves and shaping its beautifully moulded chalice the artist will find his abilities tested to a fine degree. In form and general appearance the bloodroot blossom is the same as the beautiful marsh flower that stars the lowlands of Northern California. The petals of the marsh flower, however, have a pale lemon tint. Unlike the bloodroot blossom, the marsh flower has an honorable standing, especially among the artists of the State in which it blooms.

As if attached to each other by some kindred tie that is in no degree apparent to the observer, the snake-tongue lily is almost invariably found blooming in close proximity to the bloodroot. This queer blossom has five oblong petals tapering to a point at the apex, and curving outward slightly. It is a bright yellow, and scattered over each petal in irregular order is a profusion of black spots as round and of about the same size as the head of a pin. The stem is short, and the leaves are like those of grass. This lily never grows above the grass tops, and when exposed to the sunlight it quickly droops. Like the bloodroot, it is odorless. As an oddity it is interesting to the artist, but to be fully appreciated it should, of course, be produced in colors.

Along the meadow brooks, holding its flaming head high above the grass, is found the salvia, a wild flower whose attractiveness lies, not in the beauty of its form or the gracefulness of its pose, but rather in the brilliancy of its blossom. It rises straight up from the ground, on a strong stalk. At the top of this stalk, for a dis-

tance of three inches, up and down, is clustered a mass of tiny bright red blossoms so thickly crowded together that, at a distance, the flower looks almost like a steadily burning torch. Uncomely as this flower is in form, it is nevertheless a striking figure when seen perfectly depicted in a bit of landscape, with a quiet brook flowing between grass-grown banks in the foreground. To do it justice it requires a bold hand and a confident mind.

THOMAS HOLMES.

#### MODELLING IN PORCELAIN CLAY.

THE materials for porcelain clay modelling and underglaze painting are few and simple—a strong, smoothly planed pine table, wooden rollers, a saucer of oil, another of gum-arabic in powder, a cupful of "slip," which is made of porcelain clay mixed with water and gum-arabic to the consistency of printers' paste, and used for attaching to one centre the various petals of a flower, leaves to stems, and, in fact, any joining that has to be done. The porcelain clay should be bought in powder, and should be mixed with water as required. The thinner the petals, the greater should be the quantity of gum-arabic to the clay. The tools are round-ended modellers of half an inch, three quarter and an inch in diameter, a few small, round-headed shawl-pins for rose work and one or two conical shaped tools for convolvuli, a pointed palette knife, a pair of sharp-pointed scissors and a few camel's-hair brushes. A piece of clay should be kept in perfect condition by carefully covering it with a damp linen rag and piece of wetted flannel. The oil is used to prevent the clay sticking to the fingers or tools while working.

Very beautiful panels can be modelled in low relief. Get a plaque of tinted clay—the paler the tint the better. Paint upon it delicately in white "slip" the shapes that in china painting are called "phantom leaves," gradually thickening the "slip" and accentuating the forms so that the twigs and blossoms will show heavier and whiter as they approach the principal spray. Then model in relief, with dies and tools, the leading branch of your composition. Avoid thick masses of clay and long lines, for unequal contraction during drying or firing splits a composition into fragments.

I would advise beginners to commence with single blossoms, such as daisies and buttercups, with their buds, and to use them as borders, taking care that the connecting lines be as short as possible. These should be painted in "slip," for it is well to acquire the habit of modelling freely with the brush. It is a good plan also to experiment a little with your materials as to the effects of firing before attempting any serious composition. Very great heat is required to convert these modelled flowers into biscuit china. When they are colored they have to undergo a second firing. With ordinary care there is little danger of breakage at this second firing. The tinting should dry slowly but thoroughly at a gentle heat.

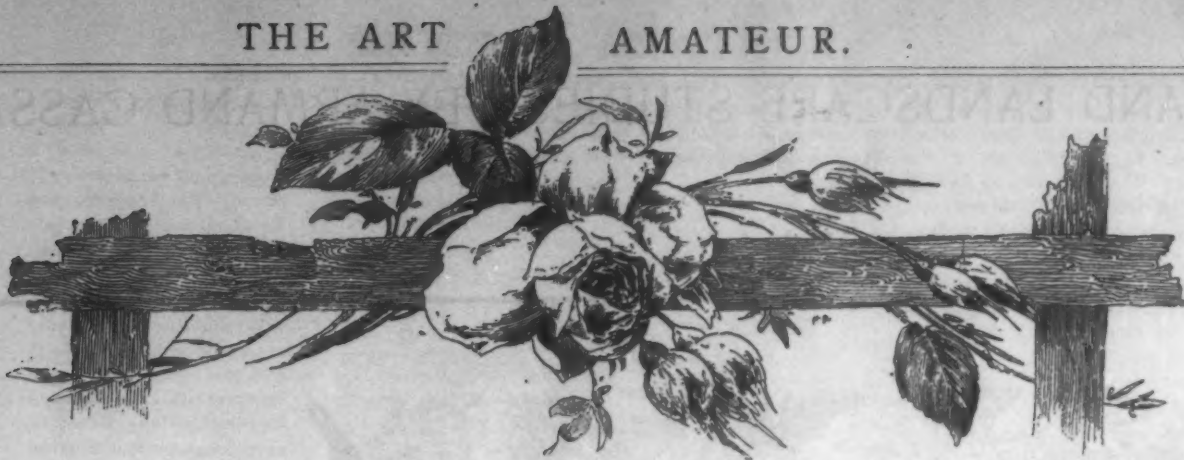
Modelling in the round with porcelain clay is much more difficult, and in speaking of it I will describe a visit to a French expert who allowed me to watch her while at work.

When modelling roses her assistants flattened little balls of clay between the palms of their hands and rolled them into thin cakes, cutting out with "dies" such as are used by artificial flower-makers. Taking these various sizes of petals one by one in her hollowed palm, she quickly pressed and curved them inward and outward with wonderful dexterity till they looked like new-fallen rose petals. She then took a small ball of moist clay, which she rolled between her hands and upon the table into the semblance of a rose stem, notching it here and there with a knife or scissors to give the effect of thorns. The cuttings were then smoothed off with a wet brush. A pinch here and there was given and a rolled paper support added while it "set" in the required curve. During this time she moulded to a common centre the smallest of her rose petals, enveloping them with larger ones, using the "slip" freely to make the joining sure, and the rose was complete and ready for fixing on the stem which she had previously made to receive it.

For foliage, wherever feasible, she used real leaves to ensure the correct veinings, or in lieu of these, "dies" cast from moulds taken from nature,







which can be had in every shape we see in artificial flowers. For jessamine leaves and flowers she used several "dies." Spiky forms need sharp cutting and call for less modelling by hand. The wild rose, primrose and such "flat" flowers are cut at one stamp, and then each separate petal moulded into shape on the reverse side in the palm of the hand. Care must be taken to prevent the oxidation of these steel dies by removing every atom of clay at the end of each sitting. Lace for surrounding bouquets is made by carefully shaping common lace of good design into the required folds, and alternately sprinkling it with thin "slip" and sifting finely powdered clay evenly upon it through a fine sieve. A fine spray of water, to which a little dissolved gum-arabic has been added, assists this thin coating of clay to retain its shape. The particles become welded by the heat within the kiln, while the cotton-lace foundation carbonizes and disappears, leaving in its stead a lace of porcelain.

This process is used in simulating delicate dried grasses, small ferns and other very fine work; but examples are rarely to be found in which this limited method rivals in general effect and beauty the play of human fancy at work on natural forms in larger masses.

S. E. LE PRINCE.

#### HINTS FOR GILDING ON CHINA.

THE most economical way to purchase gold is in the dry, or, as it is called, "lump" state. Pale the tint as required from its natural deep rich brown tint to lighter shades by the addition of prepared silver. Flux with nitrate of bismuth.

Keep a small slab of finely ground glass especially for gilding. It should be well protected from dust and oxidation within a tightly closing box when not in use. Choose a round painting brush, shaped to a point, by having each succeeding circle of hairs longer as they approach the apex; also a long thin brush made especially for outlining, and a square-ended one for broader touches and small flats or mats of gold. It is also best to keep a small bone or ivory palette knife for gilding alone, so that there may be no need to wash away the particles of gold adhering to it. Nor need the brushes be washed. They should be shaped to a point and laid upon this special palette between times of service; when next required, soften by gently dampening them with oil of lavender, but do not use them instantly after moistening, or the hairs may break.

If your gold has been purchased unmixed with liquid medium, keep it in a well-stoppered bottle, free from dust or other deterioration. Place as much as is presumably required for the work in hand in the centre of the slab, using the residue of lavender left over from

softening the brushes with which to work the gold into an even paste. It is usual to add an equal volume of fat oil of turpentine to the bulk of gold. Avoid pressing the knife heavily upon this paste while working it into a smooth condition. For painting, a light but steady circular movement of the hand, with an occasional gathering of the mass from edges to the centre of the slab, produces best results. When this is done the gilding may be proceeded with.

In the painting of extensive flats, add rather more fat oil. This enables you to lay the gold more evenly. Let it dry thoroughly, when if you look carefully you can detect those places that are too thin and require retouching before firing. Should the gold dry upon the slab too rapidly, and your tools become clogged, dip them in a bottle of rectified spirits of turpentine, kept solely for this purpose. Work them gently from side to side upon the palette, adding the liquid and gold which flows from them to the somewhat stiffened central heap of gold. It will then be quite workable. Of course after a while the proportion of oil or fatty deposit will become too large for the gold on the palette. This can be detected by a change of color; instead of a fine bright brown it will become dingy, and require a fresh supply of fluxed gold to restore the lost value and color. When the gilding is finished, scrape the gold lightly into a little central heap in the middle of the slab.

For long lines, do not be tempted to use short-haired brushes.

Practise outlining in lamp black mixed with fat oil and turpentine until you have gained a certain skill with economy.

Dry the gilding slowly, and erase any jagged edges that have occurred with a pen-knife or a bit of rag screwed tightly in the form of a sharp-ended cone. Dip the small end in turpentine or alcohol and polish away any splash or uneven line in your design.

Gold is more brilliant if fired immediately after painting.

#### CONVENTIONAL DESIGN FOR CUP AND SAUCER. (COLOR PLATE.)

If it is desired to make use of the ordinary overglaze china colors, give the cup and saucer a ground of pale azure or vert blue. Let the ground dry well. Prepare a sixth section of the hexagonal design for the saucer by tracing it and then pricking with a fine needle through several thicknesses of "papier vegetal," laid on a blotting pad. Rub the backs of these tracings with a well-pumice-stone; this removes the pincushion caused by the punctures.

The design is then transferred to the saucer by means of powdered charcoal. This is lightly rubbed over the surface of the "papier vegetal" with the finger, a camel's-hair brush or a tight little roll of flannel. To remove the underlying blue color from parts to remain white, apply oil of cloves and fat oil mixed in equal proportions with a pointed brush all over those parts that are to be covered with the trellis work. In a little while the color becomes soft and is readily wiped away. In order to prevent this "medium" spreading beyond intended limits, care must be taken to press the soft wiping rag toward the inner edges of the lines. It will not be necessary to take out the gold spaces occupied by the foliated ornament, as these can be painted upon the blue after the first fire, which can now be given. After this firing, which should be sufficiently hard to attach the blue color firmly to the china, paint in the gilded portions of the design solidly and evenly, using burnish gold. The rim at the outer edge is made by means of the turning wheel and with a brush cut on the slant. Polish the gold after this second and full firing with the burnishers made of glass fibres, sold for this purpose.

If it be desired to treat the design in a more elaborate manner for cabinet exhibitions, rather than daily use, remove the broader lining of the gilded ornament, as well as the white centre, from the blue ground before the first fire. Then define by delicate modelling in raised paste the edges of the ornament before the first firing, which must be but one of "fixing." After this fire gild in burnish gold and refire, polishing in the same manner as already stated.

Another and equally beautiful effect could be obtained by using tinted bronze golds for the broader portions of the gilding and picking out the delicate touches of raised paste in bright burnish gold. If but one tint of gold is preferred, etch the shadow, as it were, with a fine-pointed agate burnisher. Define the under inner edges of the design, as in pen-and-ink work, by pressure on these portions. Wherever the agate burnisher presses upon fired gold, its tint becomes darker and more brilliant. This contrasts well with the but partially burnished, paler lights, that have only been lightly touched with a glass burnisher. Much more refined and artistic effects are realized than is possible in ordinary potteries, with less educated labor. Amateur work should be more individual and artistic, owing to the amount of time that can be spent on it.

For what is called the Royal Worcester style, in the place of blue, use matt blue or olive green bronze. Tint the centre, where white shows in the design, with ivory, and bring out the broad and narrow gilt ornament with raised paste and bright pale burnish gold. The trellis should be of raised bright gold clasped with tiny touches of palest pink raised enamel.





TREE AND LANDSCAPE STUDIES. BY ARMAND CASSAGNE.

PLATE V.



OAK SKETCHED AT THE EDGE OF THE FOREST OF FONTAINEBLEAU.



## AN ARTIST'S COUNTRY HOME.

## II.



CHAIR DECORATED WITH  
PYROGRAPHY. BY MME.  
A. KORWIN-POGOSEV.  
IN THE WOMAN'S BUILD-  
ING AT THE WORLD'S  
FAIR.

THE ceiling of the dining-room was designed with beams showing and doing the actual work of supporting other beams above. The panels were to be in plaster, colored boldly in the green often seen in old velours, the beams being simply stained a very deep golden brown. The frieze repeated these colors, the Flemish pattern being stencilled in gold bronze on green, and the bronze afterward lacquered to prevent discoloration. The frieze, it will be noted, is unusually deep. Below the wooden moulding placed under it, the hard-finished wall was painted in capucine brown in such full tone as to give the effect of a strong wash of burnt Sienna. The baseboard, mantel fittings, trims and doors were painted or stained in the same color. The fireplace was built up in rather rough hard brick, of colors varying through black, brown and gold. An ordinary chandelier was to be obtained, enamelled in ebony, and the owner was to work it up to the expensive article shown in the sketch by adding grille work of Venetian iron bands, which are pliable, and may be wrought into beautiful shapes by deft hands. Into this room, with its subdued color and quaint fittings, the artist hoped to set a large dark oak sideboard, with carved panels, and some old chairs upholstered in leather, hand-tooled by herself.

The artist exacted alternative schemes of treatment, and one of these is exhibited in the view of the circular hall alcove, with its fireplace, where the view is taken from the foot of the stairs. The treatment here suggested differs very radically from that shown in the sketch of the hall given last month. The wall is

wainscoted with yellow-pine strips in almost natural color, polished and ornamented at the joints with bosses of copper effect. The ceiling is in rather rough plaster,

heraldic tapestry, or else the design can be simply painted in tones of red and gold. The hood of the fireplace is modelled out of sand-finished plaster, colored in ivory white. It was at first intended that there should be a bold piece of relief work modelled for the face of the hood, as is suggested in the sketch. The overhanging soffit of the hood should be made of slate, and so also should the brackets at the sides. The doorway into the vestibule is fitted with a Dutch door in two sections, each opening and shutting independently, and having its own lock. In the upper section is a light of stained glass in a conventional pattern of green and gold.

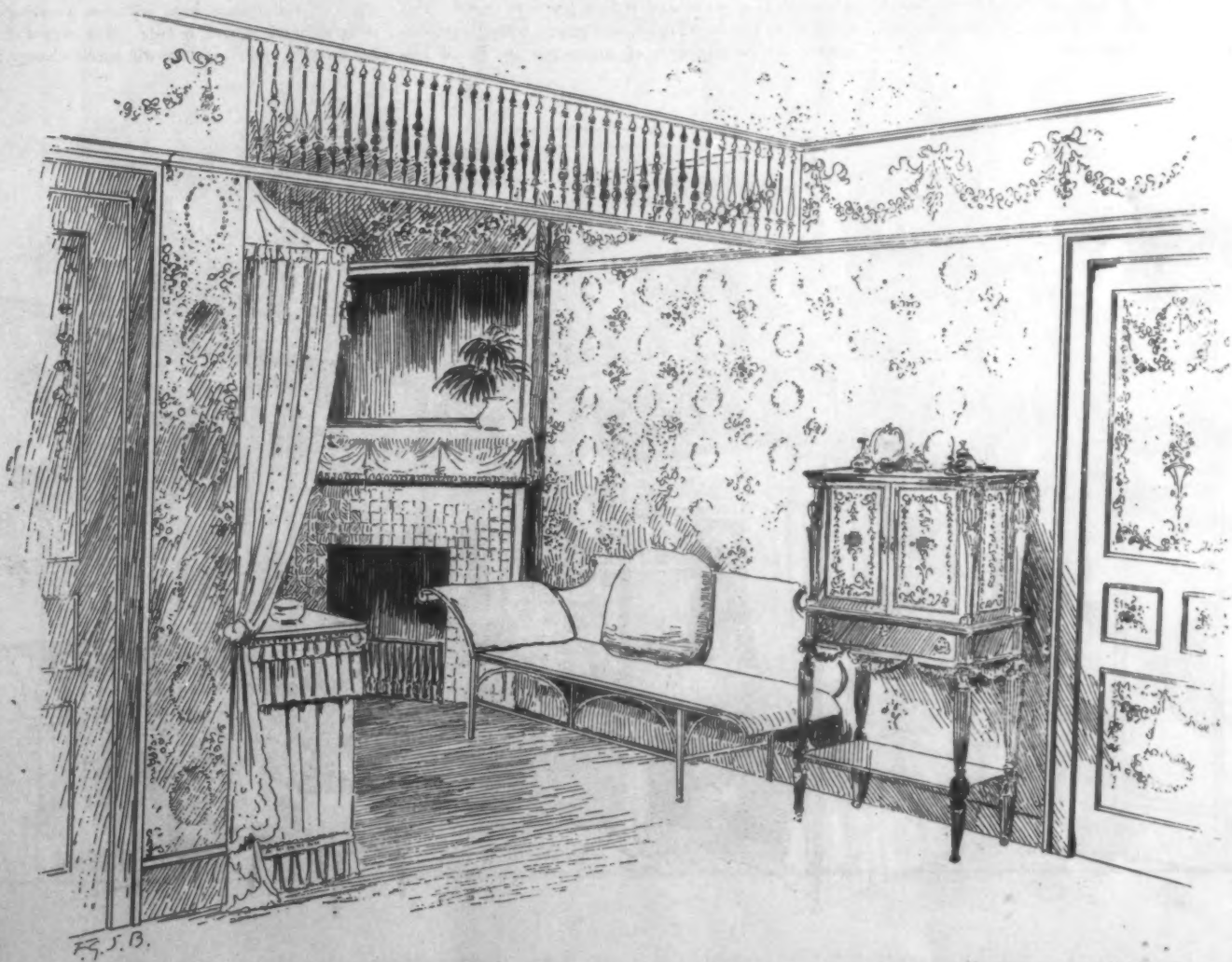
An alternative scheme will be given next month for the studio, the view taken from the window, so as to show the gallery. The ceiling is no longer vaulted, but shows the rake of the rafters on which the gambrel roof rests. The tie beams are plainly shown, but are treated decoratively, being chamfered. They also serve to carry the gas pipes in chandeliers. The walls are colored in a plain flat tint of greenish gray, and the pediment over the gallery is stencilled to give a rich background. The ceiling is tinted in yellow gray. The woodwork should be pine, simply oiled and polished.

In the second floor the hall continues the decorative scheme of the first story, and is to be treated in the same colors and patterns. The principal bedrooms have high ceilings, which are so built that the rooms take in a part of the generally wasted roof space. This gives the peculiar effect of raked ceiling shown in the sketch of the chamber on the southeasterly corner of the house. The woodwork of this room is in white wood painted pearl gray. The walls are covered with a paper having the texture of colorings similar to Aubusson, a quality of paper which is rather popular now, for it has nearly all the charm of softened color which makes the real article so costly and desirable. The frieze is broad and is stencilled and worked up by hand in a floral pattern wholly unconventional. The ceiling is only treated in a single flat tint of delicate pearl gray. Much of the inviting quality of such a room would arise from the way in which the owner intended to furnish it.



LOW-COST FIREPLACE IN ONE OF THE BEDROOMS.

colored a deep Venetian red, and is spaced off by means of beams running across the hall. Relieved against the yellow of the woodwork, the wall above the wainscot is either to be covered with an inexpensive



BOUDOIR OR DRESSING-ROOM, INTRODUCING A LOUIS SEIZE "BONHEUR DE JOUR" IN THE POSSESSION OF THE OWNER.



She had inherited some quaint old furniture from her colonial ancestors, and an example of it is seen in the old four-post bedstead of polished mahogany. The footboard is enriched with a brass ornament showing a cupid fluttering down toward a reclining nymph. The hangings of such a bed give a very dainty effect if in lace or dotted muslin. The under surface of the top is usually gathered so that the folds of the lace or thin silk spring from a puff formed in a centre. Another piece is shown to the right of the picture—a sort of combination chest of drawers, bookshelf and desk.

The adjoining room toward the studio was to be used as a boudoir or dressing-room. This room is colored in rose and white. The paper is an "all-over" pattern of bouquets on a satin-finished ground, which is technically known as glacé. The frieze is a stencil of shrimp pink on very pale buff. The ceiling being again so near the eye, it has only a flat tint of the same tone as the ground of the frieze. A grill of turned spindles marks the division of the room proper from the tower projection. All the woodwork is to be painted white. Some other pieces of the owner's furniture are shown in the sketch of this boudoir. The little cabinet is in white mahogany, decorated by the owner with paintings of conventional subjects. The lounge is made on a basis of bent wood with a very thin stuffing, and is covered with drab rep cloth. The Duchesse dressing-table is a cheap one of cherry-wood, with an old-fashioned mirror above, and also some useful shelves beneath the draperies.

A sketch is shown of one of the series of mantels designed for this house. It is interesting on account of its simplicity; it is an example of what can be done by almost any carpenter at little expense. The woodwork could probably be all done and finished for about ten

or. If the artist who schemed all this had been consulted at the time of the creation he would, I surmise, have truly incarnadined the multitudinous seas and made the rest of the world—animal, mineral and vegetable—in different effects of white. We hear constantly

that red is a warm color; but used as it is in some of these finely proportioned apartments, it is positively chilling. Chalky whites and ravy reds, the former in plaster and trims and the latter in stuffs, make the most garish, glaring combination I have ever seen; and they seem to destroy perspective. But where the plastering is ivory toned and the stuffs a good blood color, the result is rather good. In this whole mixture of good and bad we find recurring withal one capital suggestion—that we can get beautiful interiors by using two tones, one of delicately shaded enamel in woodwork and plaster, and one of a more decided color in hangings, carpet and upholstery. In its answers to queries, The Art Amateur has been all along advocating such schemes as ivory and yellow, pale buff

and neutral greens, cream and salmon, ivory and blue."

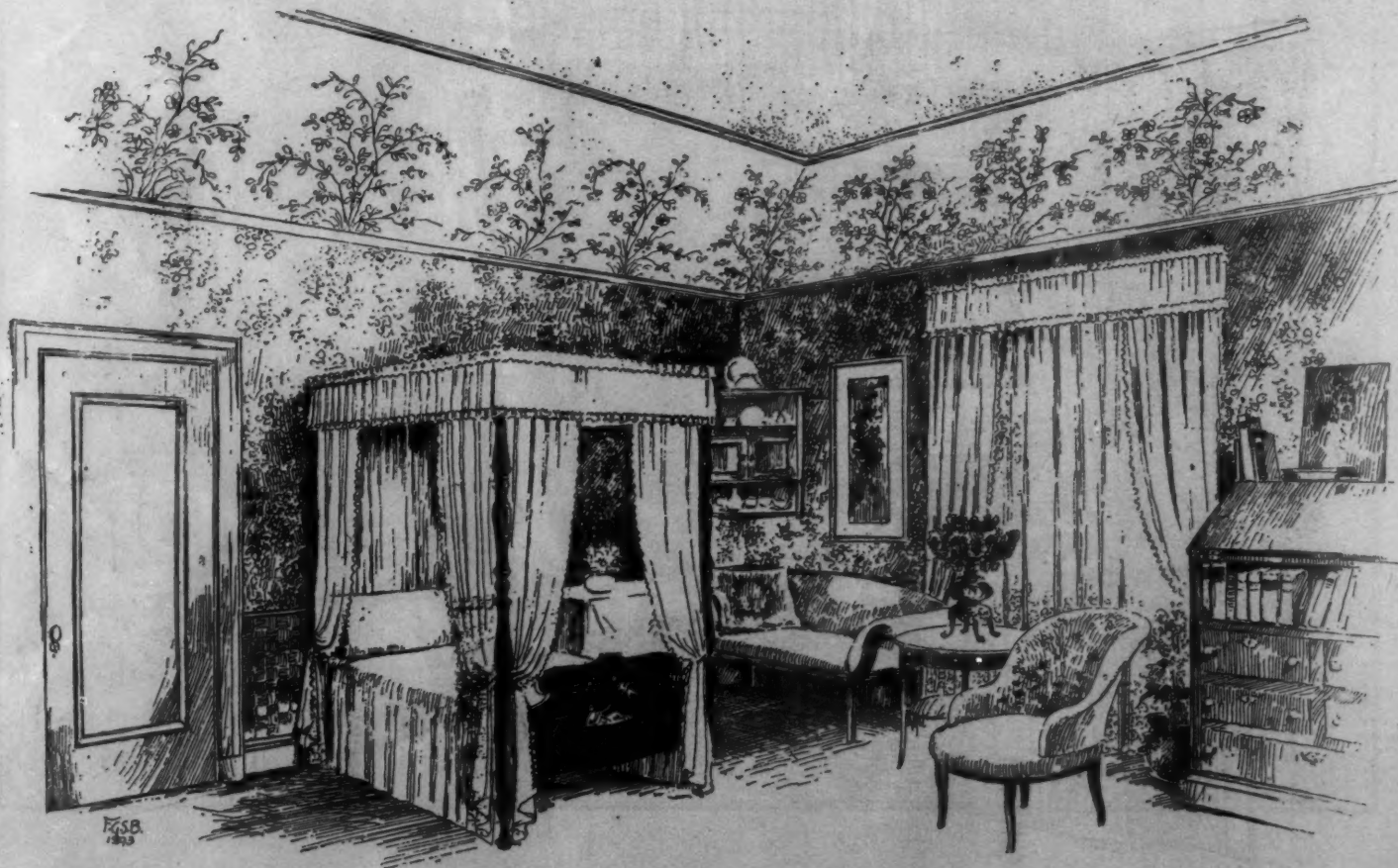
PICTURES often fade even when painted with permanent colors, and for such an effect there is always a cause. One very common mistake made is hanging a painting too near a stove, or where the heat from a register may affect it; for intense heat will ruin paintings, causing them to crack as well as fade. The rays of the sun falling directly upon a picture will surely change its color.



ALTERNATIVE SCHEME FOR THE HALL IN AN ARTIST'S COUNTRY HOME.

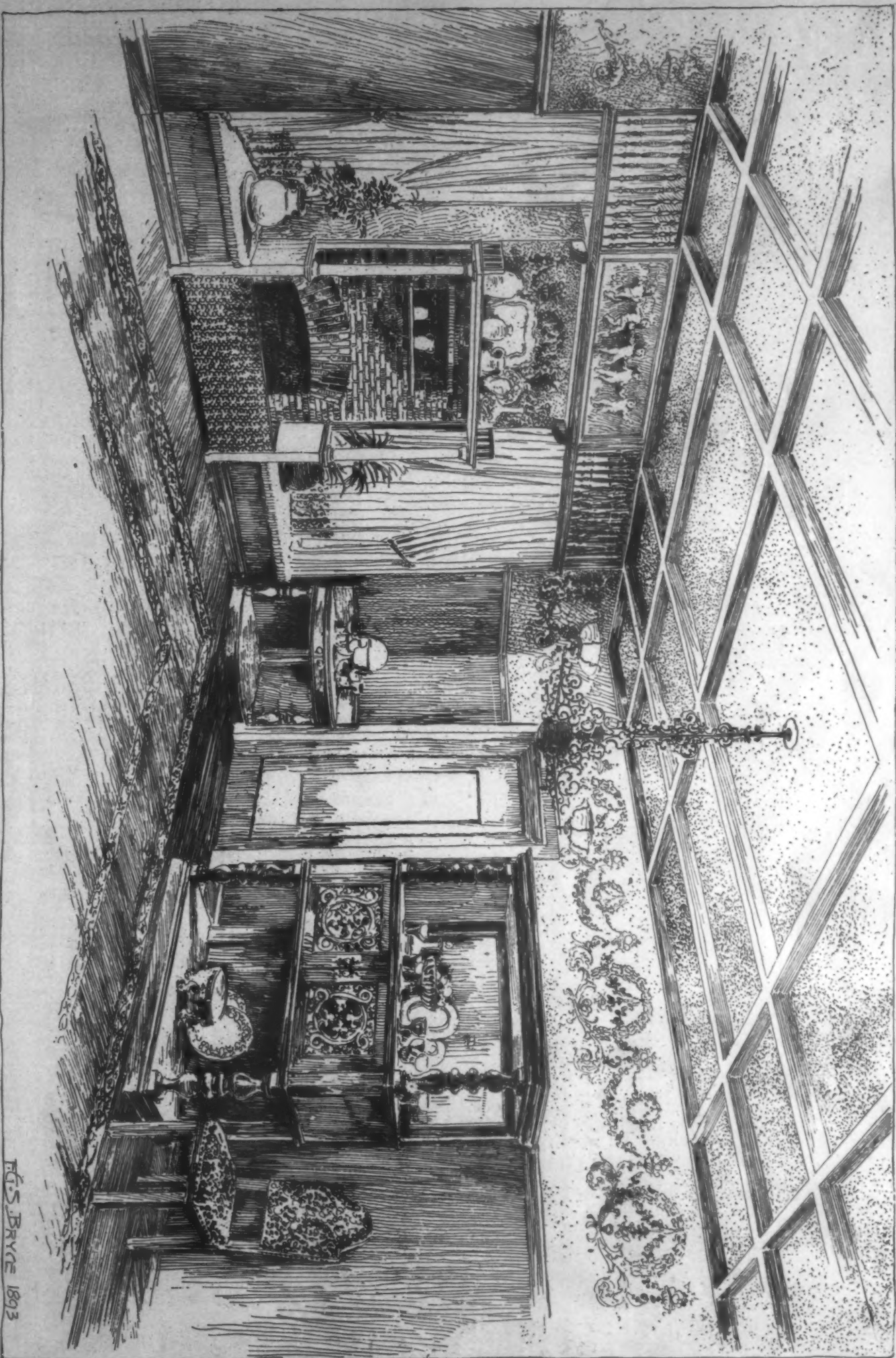
dollars, and then as little money as one pleased could be spent on the glass and tile facings. The plan of the second floor will be found on page 26. F. G. S. BRYCE.

A CONTRIBUTOR writes: "I received a decorative shock the other day in a newly erected hotel. To my wondering eyes parlors and corridors presented everywhere vistas of white and red—a few very cheerful vistas of ivory and blood color, and others, which were extremely depressing, were of whitewash and blood col-



BEDROOM IN AN ARTIST'S COUNTRY HOME, INTRODUCING SOME FURNITURE HEIRLOOMS IN THE POSSESSION OF THE OWNER.





F. G. S. BRYCE 1893

THE DINING-ROOM IN AN ARTIST'S COUNTRY HOME. DESIGNED BY F. G. S. BRYCE.





RUSSIAN EMBROIDERY COMBINED WITH DRAWN WORK. PHOTOGRAPHED FROM THE ACTUAL WORK.



## NEW PUBLICATIONS.

## ART.

OUR distinguished French contemporary, *L'Art* (Macmillan & Co.), has for some time been rejoicing in a new dress of type. It began the year with a sarcastic prayer, in which various blessings which, they seem to the writer, to stand in need of are called down upon the heads of MM. Claretis, Coquelin, Bourget, Zola, Puvis de Chavannes, Benjamin Constant and Gérôme. The writer of this prayer, Mr. F. L'homme, and the regular salonist of *L'Art*, Mr. Paul Leroy, have for some time past been carrying on a vigorous war against latter-day naturalism in literature and in painting; but they do not appear to be content with the reaction as it shows itself in the works of Mr. Puvis de Chavannes and the sect of young writers and painters who call themselves "symbolists." Mr. L'homme has entered into a polemic with Mr. William Ernest Henley, of *The National Observer*, on the poetry of Mr. Stéphane Mallarmé, one of the chiefs of the school; and, on the whole, for those who are interested in the evolution of French art and literature, *L'Art* for some time past has been decidedly lively reading. But in its efforts to reform the present, our contemporary has not wholly forgotten the past. The first part of an article by the late Mr. G. de Lesse, on "Art in the Garden," appears in the number for January 1st, appropriately illustrated with vignettes by Le Barbier. An article on Ingres, continued from the last volume, appears in the number for January 15th, and treats of the great classical painter as, in reality, an eclectic. Sketches are given of some of his "magazines" in papier-mâché, of helmets and armor which he used in painting his "Martyrdom of St. Symphorien," and which are now preserved in the Musée Ingres at Montauban, the artist's native town. The number for February has a highly interesting article by that most intelligent of bibliophiles, Mr. Henri Beraldi, on an exhibition of modern French bookbindings at the Cercle de la Librairie, the Grolier Club of Paris. He defends the new movement toward originality of design, but if the truth is to be told, his illustrations show little originality though much taste. Some anecdotes of Corot and of the poet Glatigny are furnished by Mr. Camille Lecomte of Limoges, and an article highly important to all those who may be thinking of building picture galleries is that in which Mr. Paul Leroy exposes the bad construction of the Palais des Beaux-Arts at Lille. The three numbers contain, besides many illustrations in the text, excellent etchings of Sir Joshua Reynolds's "Simplicity," of Gervais's idyllic painting, "Les Saintes Maries," and of the portrait of the young officer of Hussars, Joseph Bara, by J. J. Wiertz. Other full-page plates are a decorative design in colors by J. Habert-Dys, "Corylopsis," a "Study after Nature," by Henri Courcelles-Dumont, and a portrait of the sculptor Houdon, after J. L. Boilly. During the past year the magazine has published an exhaustive résumé, very fully illustrated, of the work of the late Elie Delaunay, who is spoken of as the "last of the stylists." There have also been given important articles on Clouet, with reproductions of crayon portraits by him; on Henriquel, similarly illustrated; on the Italian fifteenth century painter, Cosimo Tura; on Adrian van de Velde and on the Salon of 1892. Among the etchings of the year we would signalize those of Chardin's "Cuisinère," Bernard's "Au Piano," Bonnat's "Samson" and Cornelius de Vos's portrait group of himself and family.

## BIOGRAPHICAL.

THE DUCHESS OF BERRY AND THE REVOLUTION of 1830, by Imbert de St. Amand, translated by Elizabeth Gilbert Martin, is the latest of the author's many volumes on the famous women of the French Court. It deals mostly with public events, with which Marie Caroline, Duchess of Berry, had little to do, but from time to time shows how these events were misunderstood by the court, and gives as favorable an account as possible of the doings of the foolish old king, Charles X., which led to his own downfall. There is a portrait of the duchess in a riding habit. (Charles Scribner's Sons, \$1.25.)

THE PRIVATE LIFE OF THE GREAT COMPOSERS ought to be an absorbingly interesting subject for that vast portion of mankind who have derived pleasure from their works—that is, if the subject is adequately and carefully treated. We regret to say that in this instance such is not the case. Mr. John Frederick Rowbotham has collected a heterogeneous mass of incident and gossip (we trust it is not all authentic) and woven it into lifeless biographical sketches. Some five years ago this would be musical critic sought to woo immortality by expressing his views on Wagner in *The Nineteenth Century*, but he discovered, to his misfortune, that wholesale vituperation of a master mind he could not comprehend resulted in nothing more than a boomerang, so to speak, of deserved and boundless ridicule. Naturally, Mr. Rowbotham's opinions, in this volume, of the "music of the future" are of especially slight consequence. A commendable feature in the book is a list of principal works and dates, appended to each chapter. (Thomas Whittaker.)

THE DIARY OF AN IDLE WOMAN IN CONSTANTINOPLE, by Frances Elliot, is not precisely what it purports to be. The authoress is impressed with the idea that a great deal has been and is said about modern Constantinople, while ancient Byzantium, teeming with dim memories of imperial magnificence, has been sadly neglected, when it lacks, too, but the enchanter's wand and a little research to become revived. Hence in this volume of some 400 pages the writer seeks to transport us back to the glorious though somewhat barbarous past, occasionally pausing to say something about the Stamboul or Constantinople of to-day—apparently a city of many evils and discomforts, where life for the European or American is relieved by infrequent intervals of bliss. The book is embellished with five illustrations and has an adequate index. (D. Appleton & Co., \$3.50.)

## HISTORICAL.

ABELARD, AND THE ORIGIN AND EARLY HISTORY OF UNIVERSITIES, by Gabriel Compayré, is a worthy successor to the works on Aristotle, Aquinas and Loyola, in the series on "The Great Educators," edited by Mr. Nicholas Murray Butler. Mr. Compayré, who is rector of the Academy of Portiers, is one of the leaders in the contemporary French educational movement, and is an authority on his special subject, which, however, is more special than would appear from the title. It is really the university of the Middle Ages, as exemplified chiefly by that of Paris, that is here dissected, and the character of its students, its government, its studies and methods of teaching made known. The opening chapter on Abelard does little more than describe the circumstances out of which the early universities arose. The connection of education with the church, and the privileges which the whole body of students and teachers in consequence enjoyed, increased their numbers far beyond what is known of any similar bodies in antiquity; but, by the same influence, the course of



study was strictly limited. The author shows both the narrowness of the resulting system and what was, for the time, its liberality. He might have made his book pleasanter reading had he quoted from the more popular of the writers whom he cites; but for a terse and enlightened account of the medieval university, the reader will not be obliged to look further. His short accounts of the Nominalist and Realist controversy, of the nature of the theological discussions of the time, and its curious efforts at reducing all branches of knowledge to the form of the exact sciences, are models of clear and impartial statement. Students of the history of education can hardly dispense with this volume. (Charles Scribner's Sons, \$1.25.)

## ESSAYS.

THE NOVEL; WHAT IT IS, by F. Marion Crawford, is a clever and withal a modest little essay. It merits a close and careful reading, coming, as it does, from the pen of one who has proved himself a master in the art of fiction. Mr. Crawford has something of interest to say about realism and romance. He speaks very plainly of the deadly "novel-with-a-purpose" as "a violation of the unwritten contract tacitly existing between writer and reader;" in other words, it is a "simple fraud." The "dialect novel," in his opinion, is another unnatural growth, in which the author sacrifices "his privilege of addressing all men for the sake of addressing a few in terms which they especially prefer." There are many more nuggets of wisdom like the foregoing, though, indeed, to tell the truth, this brilliant novelist might have said a great deal more. (Macmillan & Co., 75 cents.)

FROM THE TONE WORLD, by Louis Ehler, translated from the German by Helen D. Tretbar, is a collection of essays on music and musicians originally published in various German periodicals. The translator says with justice that we are far from being overburdened with musical literature, and that her translation has met with favor among musical readers is apparent from the fact that this is the second edition. The author's standpoint as a critic of music is apparent from an essay on "Gervinus and Purely Instrumental Music," in which he defends the latter against the theory that great music has no existence apart from poetry. From this standpoint he examines the work of some of the most remarkable musical composers of the century, including Offenbach, in whose music, apart from the libretto, he finds much to commend, and Wagner, the emptiness of whose poetry and the frequent faults of whose dramatic constructions he points out, while greatly admiring his splendid orchestral effects. The writer is very often illogical and affected, though he seems to have a high opinion of his style, and the translator makes use of a good many unnecessary Germanisms. (Charles F. Tretbar, New York.)

## BOTANICAL.

HOW TO KNOW THE WILD FLOWERS is a book for which lovers of flowers have been waiting for years. There have been, it is true, several elaborately illustrated works that have been useful in the same direction, but these were expensive, while covering much less ground. Mrs. William Starr Dana, to whom we are now indebted, has followed a suggestion of John Burroughs in her grouping of the plants and shrubs of the woods, field and roadsides, according to the colors of their blossoms. She gives a popular and also partially technical description in each instance, so that, with the aid of the artist's exquisite drawings, one can quickly learn what it is that he may have gathered during a morning's ramble. Mrs. Dana quotes freely and effectively from prose writers such as Evelyn, Ruskin, and Thoreau, and from Baldwin's "The Orchids of New England," and also from poets, including Emerson and Emily Dickinson. Several chapters describing the habits of plants and defining botanical terms enhance the value of the book, and suggest its propriety also as a text-book for students. Furthermore, Miss Marion Satterlee's admirable and profuse illustrations are by no means the least attractive feature of this dainty little volume, which has been written with so much care and evident love of the subject that the function of the critic is practically nullified. (Charles Scribner's Sons, \$1.50.)

## FICTION.

THE MARPLOT, by Sidney Royse Lysaght, is a story of marked power, written in a refreshingly original vein. The plot is well conceived and skilfully developed, though the climax is somewhat weak and needlessly melodramatic. The author's knowledge of human nature is both deep and varied. Without being unduly analytical, he knows how to portray his characters with such deftness and keen instinct that from the moment the reader is introduced to them their individualities are unmistakable; they are creatures of flesh and blood. There is a blending of romance, rare humor and quaint philosophy in this book which will appeal to many tastes. It is unnecessary to outline the contents here, save to intimate that one would delight in a further acquaintance with such interesting people as the brothers Wriron, the Professor, the hero himself, and the perverse yet winsome little Marplot, "Connie." (Macmillan & Co., \$1.00.)

A STUMBLE ON THE THRESHOLD, by James Payn, is a tranquil tale of English middle-class life, with which he is so familiar—tranquil, that is, until the concluding chapters are reached, where a tragic episode briefly intervenes before the curtain drops on happiness to all concerned. Three young Cambridge students love the same fair girl, though she is already betrothed to one of them; of the other two, one is dishonorable enough to reveal his passion indiscreetly, while the second, the real hero of the story, guards his tender secret religiously to the end. The incidental pictures of University life and types are both interesting and amusing. (D. Appleton & Co., \$1.00.)



THE ROMAN SINGER and TO LEeward, two novels of Italian life that have long been familiar to the readers of Mr. Crawford's works, have recently been issued by his present publishers in the style uniform with the bulk of his novels of late years. Neither of these stories can be said to reflect the author at his best. The Marion Crawford of a decade ago was already a successful novelist, but he had not then conceived such masterpieces as "The Saracinesca Trilogy," or "A Cigarette Maker's Romance." (Macmillan & Co., \$1.00 each.)

IN THE THREE ZONES, by F. J. Stimson (J. S. of Dale), consists of three tales so utterly unlike in every way that it is difficult to believe them to be the work of the same author. Dr. Materialismus introduces us to a bleak, wind-swept little village of Maine, and leaves one with a decidedly weird and unpleasant impression. "An Alabama Courtship" revives our flagging spirits by an amusing account of a most complex and exciting love affair between Mr. Horatio Higginbotham of Salem, Mass., and a naive Southern maiden. Finally in "Los Caraqueños" the reader is transported to Caracas, Venezuela, where Dolores Condesa de Luna justifies her name in the woful and pathetic romance of her life. (Charles Scribner's Sons, \$1.00.)

THE REAL THING, AND OTHER TALES, by Henry James, is a collection of reprints from various magazines. The initial story, which gives its title to the book, is extremely clever, and is an admirable example of the author's compact style and happy use of gentle satire. An artist is about to engage in the arduous task of illustrating a society novel. Two monuments of decayed gentility offer their services as "models" for the aristocratic characters, but, alas! though Mr. and Mrs. Monarch appear to be the "real thing," they lack the "sentiment de la pose," and the would-be delineator of "swell" types is obliged to turn to his vulgar professionals for inspiration. The mingled pathos and humor of the embarrassing situation is exquisitely conveyed. Of the remaining four tales of the series, "Sir Dominick Ferand" and "The Chaperon" are the best, though far inferior to "The Real Thing." (Macmillan & Co., \$1.00.)

THE CRUSADERS, an original comedy of London life, by H. A. Jones, represents the initial appearance (thanks to the new copyright law) of a modern society play as a contribution to literature. The name of Henry Arthur Jones carries weight in this country, as well as in England; but the ability to write a successful play is something quite distinct from the art of interesting the reading public, and a play that acts well does not necessarily read well, or vice versa. The drama of to-day, it would seem, viewed from a purely literary standpoint, is in no immediate danger of wresting the laurels from "The School for Scandal," or even "London Assurance." (Macmillan & Co., 75 cents.)

LOADED DICE, as manipulated by the characters in Mr. Edgar Fawcett's latest novel, had much better be left severely alone. We trust also that birds of prey like the American widow, Mrs. Blandthwaite, are met with but rarely in foreign capitals. Frequent contact with such a type would demoralize the finest nature in time. The scene of "Loaded Dice" is laid in Paris, where three Americans, a charming English girl, and an underbred Belgian adventurer, play their peculiar and sometimes malodorous parts. The story is dramatic and well told, but it lacks seriousness of purpose. The style is undeniably graceful, while the vivid touches of local color are worthy of a better book. (Tait, Sons & Co., \$1.25.)

THE CYPHER DESPATCH, by Robert Byr, translated by Elise L. Lathrop, is rather a complicated story. The key to a cypher despatch relating to the Italian Government is stolen from Counsellor Prebich by his wife, who gives it to Count Aurel, son of the Italian minister. A clerk is blamed for the theft, but as it cannot be distinctly traced to him, he suffers in consequence only loss of promotion and retirement on a small pension. His son, in love with the minister's daughter, discovers the real state of affairs, but she, having married a relative of the culprit, induces him to forego his revenge. Illustrated. (Worthington Co., 75 cents.)

ROUND LONDON, by Montague Williams, is another volume of reminiscences gathered by him while a law student, practising council and finally city magistrate. The first half of the book is devoted to the seamy side of life, or rather the "surrey side" of London life. The second part deals with the aristocrat and the parvenu, who, it appears from Mr. Williams's point of view, too often and unjustly "buys out" the former. But while, in relating his stories, the author often indulges in satire and sometimes even in biting sarcasm so slightly disguised that one can with little difficulty recognize the subject of his ridicule, still there are passages of deep feeling worked into the sketches of humble life that show the spirit of the man outshining the necessary sternness of the magistrate. The book is amusing and witty, but would be most interesting to one familiar with London life, for it tends to remind one more of London than to tell one about it. (Macmillan & Co., \$1.25.)

ATLINA, by M. B. M. Toland, is a beautifully bound and illustrated poem concerning the queen of a floating island, which, in the last verse, floats up to heaven as a mirage. The illustrations, by J. Alden Weir, F. S. Church and other well-known artists, are printed on Japan paper, and the book is in a neat box. (J. B. Lippincott Co., \$2.50.)

WROSTELLA'S WEIRD, by Helen Mathers, will serve to furnish an hour's diversion of a moderately exciting nature. Terry Fitzgerald, a blue-eyed young Irishman, has fallen heir to Wrostell Castle, a bleak and lonely retreat by the sea. According to the terms of the will by which he inherited the castle, the owner must live there at least four months in the year. Thither Fitzgerald brings his fascinating Parisian bride to pass the honeymoon. Some gruesome experiences follow, which even the presence of a French cook can hardly alleviate. The husband suddenly leaves home; jealousy creeps in on both sides, and there is a suspicion of possible murder. However, let us hasten to intimate that the curtain falls on an edifying scene of reconciliation, with bright prospects of future felicity. (Tait Sons & Co., Shandon Series, 25 cents.)

THE PLUTOCRAT, a drama in five acts, by Otto Frederick Schupphaus, looks for an audience, according to the preface, "amid the thousands, ay, the millions, who watch with eager interest the greatest struggle in modern times—the struggle between the rich and poor, between capital and labor." We fear that the vast audience alluded to will learn nothing that is either new or original about this momentous question, while they may be puzzled or shocked slightly at the defective moral instincts of the majority of the dramatis personae, including the hero, amid which circle a rarely ingenious maiden, named Alice, shines like a radiant star. The author's blank verse is occasionally graceful, but for the most part it is bombastic to the verge of absurdity. (A. Lovell & Co., \$1.00.)



## TREATMENT OF DESIGNS.

## "A JUNE HALF HOLIDAY."

**OIL-COLOR.**—In painting this subject, it is important that the composition be correctly drawn in first. Be particular to get the line of the water in its right place, carefully suggesting the position of the trees and curve of the path in the distance. The figures may be left until the last, if preferred, and painted after the general effects are laid in. Care should be taken to keep the outlines and general forms of these small figures distinct and in good shape, for clumsy drawing would spoil the whole effect. For the gray sky use white, raw umber, cobalt, vermilion, yellow ochre and a little ivory black, adding light red in the deeper parts in the place of vermilion. The touch of blue is put in with white, a little rose madder, light cadmium, permanent blue and ivory black. These same colors will give the tone of the water, substituting yellow ochre for cadmium and adding raw umber. The greens in the background, which are gray and less vivid in color than those of the foreground, are painted with permanent blue, raw umber, yellow ochre, madder lake and ivory black and white. The brilliant green grass in the foreground will need brighter colors, such as Antwerp blue, white, light cadmium, vermilion, raw umber and black. Use light red in the reddish touches, qualified by raw umber, white and ivory black, adding yellow ochre and white in the lighter parts. These colors will also serve for the red shirt sleeves of the man in the middle. Paint their caps with raw umber, burnt Sienna and cobalt, with a little black added for the shoes and trousers. The dark green trees make a rich contrast to the lighter colors, and are painted with raw umber, Antwerp blue, madder lake and white, adding ivory black and burnt Sienna in the darker parts. Paint the tree trunks with raw umber, madder lake and ivory black, adding burnt Sienna and permanent blue in the grayish parts. The stones or rocks are a warm delicate gray, with bluish reflected lights; for these use raw umber, madder lake, ivory black and yellow ochre, adding burnt Sienna only in the deepest touches between the rocks in the foreground. The bright green grass in the immediate foreground is painted with light sinobor green, cadmium, vermilion, raw umber and a little ivory black. Add Antwerp blue and burnt Sienna in the deeper shadows, and omit vermilion. The little twigs and grasses must be put in carefully, using a finely pointed sable brush. For the fishing-rod use cadmium, white and light red, and shade it with a sharply touched line of raw umber and burnt Sienna.

**WATER-COLOR.**—This study may be painted either in transparent or opaque water-colors, the former being preferred if the picture is for framing. If it is intended for any decorative purpose, such as a screen, Chinese white must be used, making the colors opaque and more suitable for such painting. The paper for transparent colors should be of a rough, heavy texture, and must be stretched before using. Wet the paper all over with a wash of pure water, just tinted with a very little yellow ochre and lamp-black. When this is dry, wash in the principal greens in the foreground and trees, keeping the sky and water till the last, as they must not come in contact with the other colors. The same colors as those used in oil painting will serve for water-color treatment, with the following exceptions: Cobalt instead of permanent blue, lamp-black in place of ivory black; sepia is used for browns, and rose madder will be found better than madder lake. Light cadmium is used largely. The details must be carefully drawn with a pointed sable or camel's-hair brush after all the general tones are washed in. Keep the masses of light broad and simple on the foreground grasses and in painting the rocks.

**PASTEL.**—This study should be painted on velvet pastel board. Sketch in the outlines of the trees and rocks with some dark hard pastel or a sharp piece of charcoal, indicating at the same time the masses of light and shade. Draw the outlines of the three fishermen carefully. For the group of trees, gray green with some yellow should be used for the lights, and some ultramarine and crimson lake with some burnt Sienna for the shadows. The trees in the foreground require more and lighter yellow and green. The shadows also are very much lighter. The trunks should be made with various shades of brown grays broken with a little red, blue and yellow. For the rocks, a brownish gray with some red, blue and purple will be used in the shadows. The lights will be painted with a bluish gray, with a few touches of light blue, a little pink and some pale purple. The rocks to the left in shadow are quite purple, while in the light they become pink. Greens, yellows and pinks will be used in the foreground. Care should be taken not to have it too much broken up. The water will require a bluish gray with some purple for the more distant part, adding light blue and yellowish white as it gets nearer the foreground of the picture. The distant hills require light bluish gray, with a little yellow and pale purple. Soften off all of this distance so as not to make it too prominent. For the sky warm and cool grays of a light tone will be needed. Avoid leaving any hard edges. If the figures of the men have been carefully drawn at the start there will be no difficulty now in placing the proper colors just where they belong.

## "LA FRANCE" ROSES.

**WATER-COLORS.**—It will be observed that transparent washes are used in painting these roses, which are particularly pure in color. The half tints are of very delicate grays, with warm reds in the shadows. The white paper, of medium rough quality, is left clear for the high lights in some parts, and very faintly washed over with the palest pink in others. There is very little attempt at blending, and the washes, especially at the edges of the petals, are crisply touched in. Care should be taken to preserve this crisp effect. The best way to arrange the high lights is to take them out with blotting-paper cut to a point after the general tone has been washed in. In some places the paper may be left clear from the beginning, and it is well to attempt this in the larger petals, especially at the extreme edges. The colors used for the background are cobalt, light red, yellow ochre and raw umber, with a little sepia and rose madder run into the shadows. Paint the roses first, while the white paper is uncovered, to obtain the key of color. Afterward wash in a tone over the leaves and background. It will be found much easier to darken the roses later than to lighten the tint, if begun in too dark a key. For the general tones of pink, use rose madder, yellow ochre, a little vermilion and lampblack. Add cobalt in the half tints, while omitting vermilion. For the shadows, mix sepia, rose madder and yellow ochre, with a little cobalt in parts. In the warmer reflected lights, light red will be found useful. The leaves are painted with light Zinobor green, rose madder, yellow ochre, cobalt and lampblack. In the warmer browns, use raw umber and light red. Rose madder and sepia will give the general tone of the stems, with cobalt, yellow ochre and light red mixed in the more delicate parts. The pink thorns are touched in with rose madder, and sepia. The butterflies are painted with pale cadmium, sepia and rose madder, with a little lampblack, cobalt and light red for the bodies. Paint these last of all with a fine brush, touching in the veins very delicately with sepia and cobalt.

**OIL-COLORS.**—A rather fine texture of canvas will be best for this delicate study, where careful drawing is needed in small details of leaves and petals. It will make a better composition for



framing, if the stems are carried out of the picture to the right, as if the branch of roses was attached to a bush, instead of being poised in the air. For purely decorative purposes, the separate spray may be used, though even then it would be better to make the background a blue gray tone instead of simulating a sky.

Draw the roses and leaves and secure the outlines with burnt Sienna and turpentine first of all. While these are drying, put in a general effect of background, against which to paint the roses; for this, use permanent blue, white, light cadmium, madder lake and lampblack. Toward the edges of the canvas, make the tone a little darker and warmer, especially at the lower corners. The roses are painted with madder lake, white, vermilion, a little yellow ochre, and ivory black, for the local tone. In the shadows use light red, madder lake, raw umber and a little permanent blue. For the half tints, mix a little madder lake, white, ivory black and yellow ochre, making them very gray and delicate in quality. Put in the crisp dark touches beneath the petals with a small, flat-pointed sable, using madder lake and raw umber, pure. A little vermilion is added in those shadows which are less marked. For the green leaves, use in the local tone Antwerp blue, medium cadmium, white, vermilion and ivory black. In the shadows substitute madder lake for vermilion and add raw umber. A little burnt Sienna is used with the green in certain dark rich shadows, but its use should be avoided in the lighter tones. The little butterflies are painted with pale cadmium, white, raw umber and madder lake, adding bone brown and cobalt in the delicate shadows. The upper butterfly has more color in its wings than the lower one, and it may be touched in delicately with light cadmium, vermilion, white and cobalt or permanent blue. These should be very lightly treated with a fine pointed brush, and not made too distinct in outline. The pinkish green stems of the lower roses must also be kept very delicate in effect, and not too strongly outlined against the background.

**PASTEL.**—This study can be painted either on pastel board or on light blue cartridge paper. In using the latter, bear in mind that cartridge paper will not stand as much working upon as pastel board. Draw in the roses and leaves very carefully. A few deep red touches will be needed in the shadows in combination with warm and (in a few cases) cool grays. The shadows on the lower part of the two roses and also on the upturned leaves of the lowest rose require a bluish and purplish gray, with very slight touches of pink. The deep red touches should be very judiciously put in, and all the petals should be carefully, although delicately drawn. Do not leave any harsh, abrupt edges, and let the flowers blend into the blue background, especially where the cool shadows of the under petals meet it. One very useful thing to bear in mind is that the leaves are not really green. The uppermost leaves are a gray green, with touches of pale pink, light blue and a little lavender. The next spray is the greenest, but they are not a vivid green. Careful study will show that reds, blues and yellows are needed to give the desired effect. The lower leaves are treated in the same way as the top ones, with the addition of a little more color. The same colors will be used for the stems, adding some deeper red for the upper ones. For the background a pale bluish gray should be worked in lightly if the velvet board is used, but if cartridge paper is employed, it will be unnecessary to paint the background.

## BLACKBERRY BLOSSOM DESIGN.

**SHADE** the darker petals with either grisperle or mixing yellow and black laid on in flat tints. If the ground be of gold, the pistils and stamens can be drawn in with purple, silver yellow and black. On a ground of iron oxide use deep red brown. Outline the petals of the flower with the same color with which you paint the stamens. The background can be painted in carmine, blue gray, grass green, carnation No. 1 or a very light shade of violet of gold. A rich effect could be gained by outlining the design in bitumen on a bright yellow ground. Put soft shadows of violet gray beneath the flowers, and the petals themselves should be shaded with a warm purplish gray.

## "WALKING FERN" DESIGN.

FOR the background use a tint of grisperle or of vert blue mixed with violet of iron. A tint of sepia, gradated softly toward the centre of the plate and more strongly toward its outer edge, would also look well. Remove the color from the more prominent leaves, but let it remain untouched wherever it may serve as a half tone upon the leaves which are in partial shade. Over the least shaded portions of the design lay a wash of sky blue, and into this tint blend a clear tone of olive green. Deepen the tint at each side of the middle vein, which, with the stems, should appear pale. As soon as these tints have set, mix a little purple and black in the color you have left, and define the shaded edges of the veins and stems. Use the same tint for putting in the crisp touches on the shadow side of the leaves. Vert noir will do for the deep shading of the leaves and stems, but should only be used strongly where an opaque effect is desired. Grass green may be used for the effects of light passing through the ferns. The seeds can be painted in ochre or yellow green on the light edges, and the under shades in deep red brown or purple, touched with silver yellow and chrome green.

For a study in tinted golds and bronzes, apply the paint more solidly than in the case of ordinary overglaze painting. Bring out the midrib and stems, lights on the seeds, etc., by using pale burnish gold at a second fire. Use the light and dark shades of green gold bronze and red brown gold bronze upon alternating sides of the midrib, as shown by the shading of the design. A ground of matt ivory, gray, fawn color or red brown, deepening toward the outer edge of the plate, can be used.



## GERANIUM PANEL.

FOR this study set a palette with vert or sky blue, mixing yellow ochre, sepia and vert olive. Roughly put in the positions of the color masses in the composition, and begin the painting with a break in a clear blue sky. For this use sky or vert blue at the top of the panel, gradually blending in with a dabber delicate grays composed of ochre, brown and olive green in the centre, and violet of iron, black and vert blue at the bottom of the panel. In painting white geraniums, let only a few petals of the cluster, being against a clear blue sky, remain pure white, but shade with yellow gray, made by mixing grisperle, black and mixing yellow, varied with deeper touches of black, blue and carmine or violet of iron. Let the change from the lightest mass of flowers to the vermillion tints of the central mass be through intermediary flowers of less brilliant color. While tinting these intermediary pink flowers take note of the little blue gray reflections a velvety petal borrows from the sky; therefore give some touches of complementary color to heighten the brilliancy of the vermillion clusters in the group. The petals of the flowers to the right, which are in the shade, should only be tipped with vivid color. In tinting the leaves, let your brightest green appear where in the object would be the reflected lights.

In coloring, the vermillion of the blossoms is most nearly approached by capucine red shaded with carnation No. 1; but this will appear much brighter if blue reflections from the sky, with pale chrome green, appear on the upper ridges of some of the green leaves near the flowers. Dense little shadows of olive green and vert black also help to brighten the reds. In short, it is by complement, as well as by strength in shade, that foliage increases the value of flower tints.

## CORRESPONDENCE.

## OIL PAINTING QUERIES.

**S. F. G.**—The choice of your canvas must depend on the size and subject of your picture. For instance, a small composition, containing a good deal of detail, would obviously require a fine smooth texture, and a large work, where the handling will be broader, needs a much coarser one. But in a large picture containing many small figures, the texture of the canvas must needs be nearly if not quite as fine as in a small one. Where the color is required to be brilliant, it is often a good plan to prime the canvas on both sides, which in the end gives much the same effect as a panel, without its weight and liability to crack.

**M. A. G.**—For general work use flat hog-hair brushes having a square-cut top. These can be had in all sizes, and are the most useful shape, as they lend themselves to a variety of touches, from the broadest to the finest work being easily done with them. For very fine work, if the hand is not very sure, a nicely pointed round sable, mounted in tin, can be used.

**SUBSCRIBER.**—The deep red of the Jacqueminot rose is usually got by mixing madder lake with vermilion, a very little white being added for the high lights. Employ raw umber, cobalt and madder lake for half tints and bone brown and carmine for shadows, with a little black added to the latter for the darkest shadows. Use poppy oil.

**VARNISHER.**—No; do not varnish your picture while the paint is fresh; for though dry on the surface, it takes some months and sometimes years to dry thoroughly. If the picture be varnished while the paint is fresh, the latter will crack and the whole be damaged. If, however, a coat of varnish is needed for some particular purpose, use French retouching varnish, which you can remove when you wish.

**I. H. T.**—The following simple palettes will furnish you with a variety of tints for backgrounds: (1) Black, white and lake; (2) black, white, Indian red and a little vermilion; (3) black and burnt Sienna; (4) black and Indian red; (5) brown ochre, white and burnt umber; (6) Antwerp blue, ochre, black and white; (7) terre verte, raw umber and burnt Sienna; (8) black, white and burnt Sienna; (9) umber and yellow ochre.

**S. A.**—To paint Maréchal Neil roses use white, light cadmium, yellow ochre and a very little ivory black for the local tone. In the shadows use yellow ochre, raw umber, white, a little ivory black, light red, also a little cadmium of a medium shade. In the cooler shadows add madder lake, and in the rich deep accents burnt Sienna, yellow ochre and ivory black. The half tints should be soft gray, and are painted with a little ivory black and cobalt, white and light red. The high lights are put on crisply without blending. For these use light cadmium, white and a very little ivory black.

The green leaves are painted with Antwerp blue, white, cadmium, vermilion and ivory black for the general tone. In the shadows use Antwerp blue, raw umber, madder lake, ivory black, a little cadmium and white. In the deeper accents use burnt Sienna in place of madder lake. A very effective background for a large panel of these roses would be a tone of warm gray suggesting an old stone-wall. Shadows thrown by the flowers and stems and leaves upon this background would give relief and atmosphere. Let the shadows fall in the proper direction, according to the light and shade upon your flowers. Use for this background white, yellow ochre, raw umber, ivory black, a little permanent blue and burnt Sienna. The same colors will do to paint the shadows, but with less white.

**B. S.**—Dark red is less objectionable for some compositions than rose red, because, being deeper than the latter, it tends to impart whiteness to them, in consequence of contrast of tone.

**SUBSCRIBER.**—Make the lower part of your panel of Dahlias darker than the upper part. Have a background of rather cool grays, against which you might suggest shadows thrown by the flowers. Let the dahlias be warm and brilliant in color, the upper ones, perhaps, light yellowish red (or flame color), and the lower ones a rich deep crimson or maroon. Both would have yellow centres, and the green leaves are of a medium shade of warm green, the young leaves being very light and yellow in quality. Use for the background, white, a little ivory black, permanent blue, yellow ochre and light red, adding madder lake in the deeper shadows, with less white and yellow ochre. Paint the flame-colored dahlias with light red, white, madder lake and yellow ochre, qualified with a very little ivory black. In the deeper tones add burnt Sienna, using, of course, less of the lighter colors. For the yellow centres of the dahlias, use light cadmium, white and a very little ivory black—just enough to prevent crudeness in the high lights. In the shadows add raw umber and burnt Sienna. The deep maroon-colored dahlias are painted with madder lake, ivory black and light red for the local tone. In the shadows substitute burnt Sienna for light red, and add a little more black. Paint the green leaves with Antwerp blue, white, light cadmium, ivory black and vermilion, adding burnt Sienna and raw umber for the shadows. The stems will be a lighter green than the leaves, more white and cadmium, with very little blue, being used for them. The buds will also be of a lighter tone of green, with small streaks of red shining between; these may be painted with the colors given above.



## WATER-COLOR QUERIES.

H. C. C. wants to know whether in water-color painting the paper should be tinted before painted on or left white. If you are going to make a highly finished picture, full of deep rich colors, pass a decided wash of yellow ochre over the entire surface of the paper, leaving white only such parts as are to be perfectly white in the finished picture. For landscape the plain white paper is too opaque to work on, and the depth of the tone of yellow ochre must depend on the amount of light in the picture. In sketches, however, and in small figure drawings a better effect can often be gained by working on the white paper and washing in the background when the figure or principal object in the picture is finished or nearly so.

B. J.—A favorite method of painting snow in water-colors is to put in the shades and shadows in pure wash and the lights in body color, freely and thinly applied. An invariable rule in snow painting, based on nature, is to make the shadows colder than the lights under certain skies, as sunsets and strong sunlight; the lights on snow will appear very warm, absorbing as they do the colors of the sky; on gray days the lights are cold. But under any effect they are warmer than the shadows.

H. F. S.—Use the best moist water-colors, mixed with a little spirit, which brightens the colors and prevents their running. Powder colors, ground with a little gum water and laid on very dry, are also used; but although they produce the brightest effects, they are not so safe as the moist colors, for the gum is apt to stick together the pile of the velvet. Use a "scrub-brush," which is made of bristles cut even at the ends, holding it nearly upright. The outline may be pricked on white paper, and pounce or red chalk lightly dusted through the holes. There are two kinds of velvet on which effective painting is done—one, the thick, coarsely made, and the other smooth velveteen, such as is used for dresses.

## WOOD CARVING.

A DESIGNER.—In your wood-carving design for a screen frame, the arrangement as a whole is not in accordance with the recognised principles of decorative art. In the design before us we find four strips which necessarily have no relation to each other; the bottom one, in fact, is of a classical, conventional kind opposed to the naturalistic treatment of the motive in the upper part of the frame. It is always desirable that the decoration should "grow out" of the construction, and not "constitute" the construction. The best criticism we could make of the present design for a screen frame is that each of the four parts constituting the frame would be equally available for almost any other rectangular structure. You must use perfectly black drawing ink when drawing for reproduction. Also avoid making your lines feathery.

WOOD CARVER.—If the wax you purchased is too hard, add a very small piece of tallow and Burgundy pitch, about the size of a walnut, to a pound of wax. If it should be sticky, rub the wax up in potato or corn-starch, using a little at a time, until it does not stick to the hands or tools. Do not put in so much starch that it will crumble. A good formula for modelling wax is, one pound of yellow beeswax, one ounce of Burgundy pitch, one ounce of white lead, one ounce of Venice turpentine, one ounce of yellow ochre (dry powder), one ounce of dry corn-starch, and half an ounce of tallow. Heat over a slow fire, and stir the ingredients well together. A little vermilion will improve the color. If the wax should be too hard, a little more pitch and tallow will soften it. It requires practice to make good modelling wax, and we should advise you to melt the ingredients in a hot-water bath.

## CHINA PAINTING.

S. T.—Fat oil is indispensable to the china painter, especially in the flower painting of the present day, where the colors are blended so skillfully without a brush mark being seen, giving a soft effect charming to the eye. The paints are mixed with lavender oil instead of turpentine. Fat oil is used freely as a medium; the colors are laid on in thin washes, so that there is no danger of the oil causing them to blister.

F. H.—From an artistic point of view, the amateur should prefer painting on faience under the glaze, or even on soft paste porcelain, to painting on hard porcelain, because on the former it is possible to paint much more boldly, and, by an artist used to free "handling," much finer effects can be obtained than on the latter.

F. P. F.—Avoid using yellows next to blues, which would produce a green tint. For the centre of blue flowers, which necessitates some yellow, the place must be well scraped before putting the color on.

J. B.—In a smooth sky, starting with pale yellow, and graduated by imperceptible degrees into blue, the blue may be laid directly, and allowed to die away on the white of the china, the darkest part beginning at the top and becoming graduated by thinning, which is very easily done with a dabber; it is fired to fix it, and after this gentle firing the yellow is laid, which is also graduated with a dabber, beginning from the bottom, in such a way that when the white of the china has disappeared the sky may be fired with the rest of the painting.

## SUNDY QUERIES ANSWERED.

H. M. H. makes the following queries: 1. Should the pictures representing oil paintings be framed in gilt? 2. Should they be covered with glass? 3. Should they be provided with a mat, so as to have a margin between frame and picture? 4. What kind of frames do water-colors require? *Answers:* 1. Yes, as a rule. 2. No. A shadow-box is not a frame, properly speaking. 3. No. 4. As a rule, water-colors should be framed with mats and small natural or enamelled wood frames. Sometimes a very broad gilt mat is used instead of mat and frame, and the glass should then be placed under the mat. Care should be taken to avoid narrow mats. For any water-color measuring above six inches the mat should be at least 2½ inches wide, and should be increased very gradually for larger pictures.

LAWRENCE asks: "Can you refer me to a school of architecture in Europe where a person with limited means can acquire a thorough training in that profession?" The École des Beaux Arts, in Paris, which comprises the best training school for architecture in the world, gives free tuition to students of all nations. You can obtain details of the courses offered, together with other particulars, by writing to the secretary.

D. A. MCK.—Rossiter and Wright's "Modern House Painting" and a book entitled "The Painter's Encyclopedia" are useful and suggestive in the matters of artistic tints and color mixing.

## ART NEWS AND NOTES.

## AN EXHIBITION OF STUDENTS' WORK.

THE usual yearly exhibition of drawings, sketches and paintings by pupils of the National Academy of Design was held May 11th and 12th. The drawings from life and from cast included very little that was worthy of praise, among the best things being H. Methfessel's life drawings of standing male and seated female figures; Ernst Fuhr's drawings of the same figures, which showed some attempt at rendering the quality of flesh; and F. Jacobsen and R. Kelly's, which were not so good in the latter respect, but were better in drawing and were less forced in the darks. Among the drawings from the antique, we particularly liked P. Chalfin's torso of Venus; Mr. Frederick B. Williams's of the "Silenus and Bacchus," dark against light; and Mr. W. Douglas's of the same subject, light against dark. Very much

Steele. Day class—Head: To Milly Thompson, the bronze Elliott medal. Honorable mention—Howard Chandler Christy. Night class—Figure: To Dillie Garretson, the silver Elliott medal; to Fred J. Pophusen, the bronze Elliott medal. Honorable mention—Adolph Bierhals. Night class—Head: To Stephen Palinkas, the bronze Elliott medal. Honorable mention—first, Mendel L. Brodhalt; second, Alfred C. Harbordt. Day class—Torso: To Howard C. Christy, the bronze Elliott medal. Night class—Torso: To George Graeter, the bronze Elliott medal. Honorable mention—first, William Miller; second, Emil Rust; third, Henry Sorensen.

LIFE SCHOOL.—Day class: To Herman Methfessel, Jr., the silver Suydam medal. To Ernst Fuhr, the bronze Suydam medal. Honorable mention—first, Harry M. Walcott; second, Etta Voss; third, Flora Salinger. Night class: To Ernst Fuhr, the silver Suydam medal. To Herman Methfessel, Jr., the bronze Suydam medal. Honorable mention—first, Alfred H. Maurer; second, A. J. Vincent; third, Martin Petersen.

COMPOSITION CLASS: To Herman Methfessel, Jr., \$100 from the Hallgarten School Prize Fund. To Frederick B. Williams, \$50 from the Hallgarten School Prize Fund.

PAINTING CLASS: To Herman Methfessel, Jr., \$40 from the Hallgarten School Prize Fund. To Flora Salinger, \$20 from the Hallgarten School Prize Fund. Honorable mention—Harry M. Walcott.

THE \$1000 travelling scholarship in architecture recently established in Philadelphia has just been awarded for the first time. The winner is Mr. James P. Jamieson, a student of the evening classes of the Pennsylvania Museum and School of Industrial Art. The award was made by the faculty of the School of Architecture, at the University of Pennsylvania, and the establishment of the scholarship was part of the plan for promoting the efficiency of this institution; but its managers wisely decided that the competition should be open to pupils of other schools as well as to those of the University. Mr. Jamieson has been employed in the office of Messrs. Cope & Stewardson, architects.

THE Chautauqua Summer School of Art will again have for instructor Mr. William J. Baer, of New York. The term will be from July 10th to August 26th, inclusive. The instruction is thorough, being based on that of the best Paris and Munich schools. It comprises drawing from objects and casts, and painting from life or still life, indoor; the out-of-door work embraces oil or water-color painting and sketching with charcoal, pen and pencil. Mr. Baer, well known as a clever illustrator and painter, is teacher of drawing at Cooper Institute and principal of the free-hand drawing classes at the New York School of Applied Design for Women. Particulars as to terms for instruction and the cost of spending a summer at Chautauqua may be had by addressing him at his studio, 110 Fifth Avenue, N. Y. (where he is to be found on Saturdays from 2 to 5 P. M.), or at the Chautauqua Studio, above the Museum, after July 10th.

## PRIZES FOR CHINA PAINTERS.

THERE will be no Buffalo Exposition this summer, and Messrs. W. H. Glenny, Sons & Co. have agreed to take charge of the china decorating exhibit at the Elmira Inter-State Fair at Elmira, N. Y., August 28th to September 9th. The following liberal prizes are offered: For the best general exhibit, first prize, \$75; best general exhibit, second prize, \$30; exhibit showing greatest originality and merit in design, \$25; best piece of figure work, \$20; best single piece, \$20; best dozen plates, \$15; best dozen cups, \$14; best course set, \$15; best piece of raised paste work, \$10; best piece of metal work, \$10. The following particulars of the competition are given in the circular issued by the Messrs. Glenny:

"The prizes are open to any individual decorators the country over, and with the time allowed for preparation, should bring in some very handsome work. At last summer's exposition in Buffalo, although but one month's notice was given, exhibits were received from California, Montana, Nebraska, Colorado, Wisconsin, Illinois, Indiana, Michigan, Ohio, Alabama, Maryland, Pennsylvania, Connecticut, Massachusetts and New York State.

"For the encouragement of local decorators we have provided special prizes also, restricted to exhibitors living within 100 miles of either Buffalo or Elmira. This includes Rochester, Oswego, Syracuse, Bradford, Smithport, Emporium, Jamestown, Dunkirk and Erie, but does not include New York City, Utica, Albany, Schenectady, Oil City or Cleveland. After the general prizes have been awarded, distinguishing marks will be put on these local exhibits, and the special prizes awarded. It will be perfectly possible for the same exhibit to take both the general and the special prize.

"Special prizes for exhibitors living within 100 miles of either Buffalo or Elmira: Best general exhibit, first prize, \$30; best general exhibit, second prize, \$15; exhibit showing greatest originality and merit in design, \$20.

## CONDITIONS.

"Goods should be addressed to W. H. Glenny, Sons & Co., Elmira Inter-State Fair, Elmira, N. Y. We will receive all goods which reach Elmira, charges prepaid, up to Thursday, August 24th. We will arrange and display exhibits according to our own judgment, and will make no charge for handling and for packing goods to return to exhibitors. Goods will be handled only by competent and experienced men, but all goods will be solely at owner's risk of breakage. No entry fee required. Goods must not be removed before the close of the exposition.

"Each exhibitor must send with the goods a brief letter stating that the decoration is solely his or her own work. Exhibitors may show prices on goods at which they will authorize sales, and any goods sold at these prices will be delivered to purchaser at the close of the exposition, and money collected and paid to exhibitor, less 10 per cent. commission. We will place insurance when requested, charging it to exhibitors at cost.

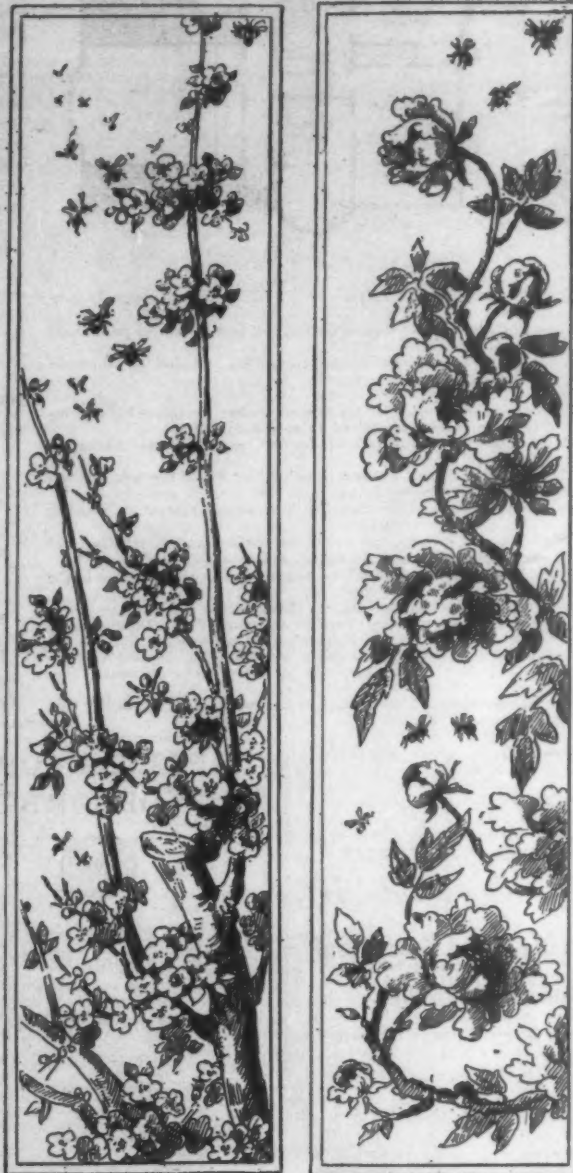
"Freight rates to Elmira will be found low, and, with proper packing, there is almost no risk of breakage. "We have not yet decided by what judge or judges the prizes will be awarded, but will take the utmost pains to insure strict impartiality and careful and competent judgment. No names will appear on the exhibits until after the awards have been made, and so far as possible the names of the exhibitors will be kept secret from the judge.

"The liberal prizes offered ought to insure a large and satisfactory exhibit, and aid in advancing in this country the art of decorating china. It is not necessary that work exhibited be done expressly for this exposition. Nothing will be accepted, however, that was exhibited at the Buffalo Exposition last summer.

"We shall be glad to supply any further information if called upon.

"W. H. GLENNY, SONS & CO."

BUFFALO, April 1, 1893.



DESIGNS FOR PAINTED DOOR OR CABINET PANELS.

better work is shown by the pupils of the painting classes, including some who are also members of the life class. A number of heads and one study of head and bust, nude, by F. Rumkes, are especially promising, being well drawn, freely handled and showing a good feeling for light and color. Mr. H. M. Walcott showed some well-modelled and broadly painted heads in oils, and Mr. Hart, a clever half-length painting of a young woman in pale yellow. Some clever bits in pen and ink, lead-pencil and Indian ink were shown by the sketch class, including a sketch of a young woman, standing, by Flora Salinger; a bold pen sketch of an old man, seated, by H. Methfessel, and some rather pretty work in lead pencil and Indian ink by Camille Hunt. Much imagination and very poor drawing are the rule in the sketches exhibited by the composition class. Mr. Walcott's design of "The Deluge," with two figures clinging to a rock which a tiger comes to dispute with them, and the same gentleman's "David and Goliath" and "Hiawatha's Wooing" show some facility in figure drawing from memory. G. F. Havelka's "Birth of Venus" is a good pyramidal composition, fairly well drawn in Payne's gray; Mr. M. Petersen, in his "Triumph of Bacchus," has introduced some World's Fair architecture and some decorative females in pleasing tones of pale green, blue, lilac and violet. Mr. Frederick B. Williams shows a good grasp of his subjects and considerable versatility in his "Youth and Old Age," and also in his "Vengeance," a rocky landscape with a suggestion of a cloud of flying figures; and in his "Temptation," with two figures in a rocky gorge. Mr. Paul Chalfin's idea of the "Temptation" is better still than Mr. Williams's, as he indicates sufficiently the presence of the tempter by the expression of attention in the face and figure of his Christ; and Mr. Methfessel has a striking if rather melodramatic "Burial of Moses" by angels in a dark ravine. The distribution of prizes for the year's work was as follows:

ANTIQUE SCHOOL.—Day class—Figure: To Edith Linsley the bronze Elliott medal. Honorable mention—first, Margaret Eckerson; second, Frederick B. Williams; third, Frederic D.



